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SPACE NINE**

YEARBOOK

A YEAR OF CULT TELEVISION

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Season Six
Episode Guide!

SPACE: 1999

Eagle star
Nick Tate



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DOCTOR WHO



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TV ZONE SPECIAL #31
(ISSN: 0960-8230)

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UK DISTRIBUTION
Comag, Telford Road, West Gorton,
Nottingham NG7 73E
Tel: 01855 666555

PRINTED BY
Southprint



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Hired to appear in just the pilot episode of *Space: 1999*, Nick became a regular, and one of the few people to appear in both series



DOCTOR WHO

It is 35 years since the start of this momentous series, and TV Zone is celebrating. Break out your party hats, scarves and jelly babies as the festivities start on page 14!

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The battle for Doctor Who's return was won in 1996, albeit briefly, with Paul McGann as the Doctor. We discuss how this resourceful, spontaneous character came about

EDITORIAL

This past year we have seen some television series deservedly succeeding, while others undeservedly fall by the wayside. For TV Zone it has been a particularly interesting year, as we celebrated our 100th issue, produced a Celebration Special (with a special TV Zone CD) and moved to a larger page size and more pages. And now we come to the end of the year, and once again we are the only magazine devoted solely to Cult Television. The number 100 also featured elsewhere, with *Babylon 5* and *The X-Files* reaching their 100th episodes and in issue #108 we previewed the

100th episode of *Star Trek: Voyager*.

In this Yearbook we have our traditional Review of the Year, and then, coinciding with its anniversary, we mark 35 years since *Doctor Who* started, with new interviews and features on the series, full of previously unseen photographs – there's always something new in TV Zone. We stay in Outer Space after that, with the latest incarnations of *Star Trek* and the Seventies series *Space: 1999*. Then it's a chance to sit back with our index of the past year of TV Zone – did we do all that...?

Next year sees the last season of *Star Trek: Deep Space Nine* and the spin-off series from *Babylon 5*, *Crusade*, and no doubt lots of surprises. So here's to MIM... (aka 1999!)

Jan Vincent-Rudzki



THE TVZONE AWARDS 1998

BEST RETURNING SHOW

It certainly had a few duff outings, but *The X-Files* still managed to consistently be the best show on the box (*Bad Blood* and *Unusual Suspects* will be remembered as genre classics).

BEST NEW SHOW

It may be borderline Fantasy, but *Ally McBeal* scoops the prize. With a razor-sharp wit and the best daydream sequences since *Dream On*, this legal drama/comedy wins the case every time.

BEST ACTOR

It has to be the avar-reliable Robert Picardo as *Star Trek: Voyager's* Doctor. He sparkles whenever he's on the screen and turned *Message in a Bottle* and *Living Witness* into gems.

THE TV ZONE 'CRAZY SCHEDULERS!' AWARD

The winner is BBC television, for their random treatment of *Due South*, *Star Trek: Deep Space Nine*, *Voyager*, *The X-Files*, *Space: Above and Beyond*, *VR.5...* and many, many others.

BEST ACTRESS

For the second year running, Gillian Anderson wins the honours as Dana Scully in *The X-Files*. If you don't believe us, watch *Emily* or *All Souls* and feel that emotion.

THE 'WHY?' AWARD FOR THE SHOW THAT SOMEHOW MANAGED TO GET ANOTHER SERIES

Beyond all comprehension and good sense, *Bugs* somehow returned for another drab outing.

THE CRIME TRAVELLER AWARD FOR THE SHOW THAT THANKFULLY WAS CANCELLED AFTER A SINGLE SEASON

This was a tough one, but *The Visitor* just pipped *TimeCop* at the post. Mawkish, sentimental Americana from the ID4 boys – even ITV didn't show the whole run!

BIGGEST DISAPPOINTMENT

It promised so much, but delivered so little – *Invasion: Earth* addy wins this accolade.

THE 'MILKING IT' AWARD FOR THE SHOW THAT DRAGGED OUT AN EVENT FOR FAR TOO LONG

The *Babylon 5* Telepath arc just went on and on and on. Were we the only people who cheered when Byron and his cronies went up in smoke?

THE 'GONE BEFORE ITS TIME' AWARD

Yes, we know it hasn't been cancelled, but we can't forgive Sky for pulling *Buty The Vampire Slayer* off the airwaves mid-season.

THE 'OK, IT'S NOT THAT BAD REALLY' AWARD FOR THE SHOW THAT FINALLY SHOWED PROMISE

It took a season to get there, but *StarGate: SG-1* is finally becoming fun, and look at those ratings!

THE 'COLON' AWARD FOR THE STRANGEST NEW TREND

StarGate: SG-1, *Invasion: Earth*, *Psi Factor*, *Chronicles of the Paranormal*. What's this interest in punctuation all about?

Nicole De Boer in *Deepwater Black*

February



Stony Scott's erotic anthology series *The Hunger* sneaked its way onto the Sci-Fi Channel, yet again proving that billowing curtains and soft focus lenses are no substitute for decent stories.

Another stinker on the same channel was teen drama *Deepwater Black*, now only notable for an early performance by DSN's new Dax, Nicole De Boer. BBC2 provided lovers with an interesting Valentine's Day special – *Red Dwarf Night*, cobbling together such 'treats' as the painful *Universe Challenge*. Nicholas Lyndhurst returned for some more wife-swapping *Time* travel comedy in the new series of *Goodnight Sweetheart*, but it was definitely beginning to lose its shine. Finally, as if you could have forgotten, *TV Zone* reached its 100th issue and celebrated with a bumper-sized new-look edition.

March



The X-Files returned to Sky with probably one of the weakest instalments yet, *Redux*. However, all was forgiven with 100th episode, *Unusual Suspects*, an absorbing history of *The Lone Gunmen*. Its sister show, *Millennium*, also delivered a treat with *José Chung's*



Ally McBeal



Babylon 5



StarGate: SG-1

THE MAGAZINE OF HORROR ENTERTAINMENT

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Scorpion, Part II

'Doomsday Defense' (sic) a wicked parody of cults and new age sciences. Elsewhere on Sky, *Star Trek: Voyager* returned. *Scorpion, Part II* pulled no punches in resolving the previous season's cliffhanger and introduced the world to the wonderful Seven of Nine (Jeri Ryan). *Highlander* finally succumbed to its tune - 'Who wants to live forever' by bowing out with an OK two-part conclusion, whilst *Sleepwalkers* proved to be the perfect cure for insomnia on the Sci-Fi Channel.

April



StarGate: SG-1 failed to excite with its Boys Own derring-do and little substance in the way of plot or characterization. Thankfully, the show did pick up as the season progressed, despite a lot of similar treks to the same-looking Canadian forest. The series gained notoriety for being slated by Dean Devlin and Roland Emmerich, creators of the original movie. Notwithstanding, it was nowhere near as dreary as their first foray into tv, *The Visitor*. This *Starman*/ *Stairway to Heaven* hybrid was mercifully cancelled mid-run, whilst *StarGate* is still going strong - that's poetic justice for you. The *Bugs* team tackled Stephen Gallagher's *Oktober* as a three-part drama for the ITV network, but the original source novel has dated terribly, and the hackneyed result was never in danger of being more

WHAT I SHOULD HAVE SAID IS...

Hindsight is a powerful tool, and we've all said things that would have benefited from the assistance of a crystal ball. Take a look at these comments, culled from the pages of TV Zone, and decide for yourself whether the interviewees should have exercised a little more caution.

"...it's my hope that viewers will continue to tune in because it is a character-driven series. Yes, there are special effects, but I'd like to see audiences become attached to the characters."

T W King on *TimeCop*. Incidentally, the show was cancelled after a handful of episodes, thus preventing any form of character attachment. *TV Zone Issue #97*

"Dean Devlin and Roland Emmerich are a class act. I just had a strong feeling that they had a good hand on the pulse of what would excite the viewer."

Steve Railsback on *The Visitor*. After watching this and *Godzilla*, Steve presumably retracted most of the above. *TV Zone Issue #98*

"Five seasons and a movie would be great."

Megan Gallagher on the longevity of *Millennium*, unaware that her character was shortly due to go out in the woods and die. *TV Zone Issue #99*

"I wanted the special effects to be good, of course, but I also wanted it to function on the level of a human drama because I think that's the way to ensure it will be the kind of success we want it to be."

Hard to believe it, but this is Jed Mercurio talking about *Invasion Earth*. *TV Zone Issue #104*

"As we're making one episode we're not necessarily certain what we're going to do in the next and I think that conveys itself to the viewers, the intrigue of the series is an intrigue that comes from us and is passed on to the viewers."

Producer Brian Eastman vainly tries to disavow the fact that they have no idea what direction *Bugs* should be moving in. *TV Zone Issue #105*

"It's not just a normal cop series, it's not about vets in Derbyshire."

Neil Morrissey succinctly explains what *The Vanishing Man* is not about. *TV Zone Issue #105*

"I'd like to continue work on *Earth: Final Conflict* for as long as we can do it well."

Kevin Kilner, soon deciding that the show wasn't that well after all - he left at the end of the first season. *TV Zone Issue #100*

IN MEMORIAM

TV Zone bids farewell to some of the people who have thrilled us over the years (in front of and behind the camera).

EDWIN ASTLEY

Composer of many Cult tv themes such as *The Saint*, *Randall and Hopkirk (Deceased)*, *Dangerman* and *Department S*.



JEROME BIXBY

Screenwriter of classic *Star Trek* episodes *Mirror, Mirror*, *By Any Other Name*, *Day of the Dove*, and *Requiem for Methuselah*.

LLOYD BRIDGES

Elder statesman of the Bridges clan (his sons are Jeff and Beau). Mr Bridges Sr enjoyed fame in later life as *Cain* in *Battlestar Galactica* and a guest stint in the pilot of the new *Outer Limits (The Sandkings)*.

MARIUS GORING

Best known in Cult tv for *Doctor Who*'s evil villain Professor *Maxtelle* in *Power of the Daleks*, he also starred in BBC2's *The Expert* and ITV's *The Scarlet Pimpernel*.

PHIL HARTMAN

Talented comedy actor, died in a tragic shooting incident involving his wife. You might remember him from such shows as *3rd Rock from the Sun* and *The Simpsons*. RIP Troy McClure and Lionel Hutz.

JOAN HICKSON

The perfect embodiment of Agatha Christie's doyenne superleuth *Miss Marple*, Joan Hickson passed away at the age of 92. She was Christie's personal choice for the role after seeing her on stage in 1946.

PERSIS KHAMBATTA

Indian actress who made a guest appearance in *The New Adventures of Superman*, but will always be remembered for her stint as *T'Pol* in *Star Trek: The Enterprise* Motion Picture.

JACK LORD

Set many hearts aflutter as the lead in *Hawaii Five-O* ("Book him Danno!"), and also appeared in *The Invaders*, *One Step Beyond* and *The Man from U.N.C.L.E.*



VERE LORRIMER

Former producer of *Blake's 7*, Lorrimer's career was extensive, ranging from *This Is Your Life* to *Tenko*.

E G MARSHALL

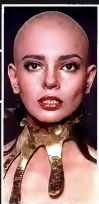
Veteran US actor (the 'E G' stands for Everett Gunnar), his major tv contribution was in tv movies *Vampire* and *The Phoenix and Night Gallery's A Death in the Family*.

RODDY MCDOWALL

Genre favourite with countless fantasy credits to his name. Forever immortalised as *Galen* the Chimp in *Planet of the Apes*, but will also be remembered for key roles in *Batman*, *Fantastic Journey* and *Fantasy Island*.

JEANNETTE NOLAN

Her numerous Fantasy acting credits include *Alfred*



than mediocre. Finally, blink and you might have missed the start of Season 5 of *Babylon 5*. Finally, Chris Carter advised that *The X-Files* would be moving to LA for the next season and bidding adieu to versatile Vancouver.

May



The long-awaited (and much derided) *Invasion: Earth* landed on BBC1, offering a new brand of Sci-Fi that was light years away from the "wobbly sets" of *Doctor Who*. Unfortunately,

whilst ensuring that the sets were indeed robust, nobody remembered to remove the clichés from the script or give it a clear direction. The final result was a well-intentioned but ultimately flawed enterprise that pandered to the US mainstream rather than traditional Brit Sci-Fi. Over on BBC2, *Space: 1999* began a well-deserved re-run with Koenig and his flapping flares proving to be a far better draw than the pompous *Psi Factor: Chronicles of the Paranormal*, a self-important show that would have us believe all events were based on true stories. These lacklustre tales about the Office of Scientific Investigation and Research owed more to *Scooby Doo* than *The X-Files*. Finally, *Due South* made a welcome return to BBC1, but it wasn't long before Auntie Beeb pulled the show from its schedule. Well, something has to make room for *Jim Davidson's The Generation Game*.

June



Just when it looked like the station only had B5 to interest TV Zone readers, Channel Four upped the ante with its new US import, *Ally McBeal*. Arriving on these shores with reams of rave reviews, this comedy drama about a twenty-something lawyer seemed an unlikely prospect to hold your attention on a regular basis, but how wrong we were. Quirky, classy and addictive, *Ally* now has a loyal legion of fans who regularly return each week to take a look at her briefs. Meanwhile, across the Atlantic, the 24th Annual Saturn Awards were held in Century City. Not surprisingly, *Buffy The Vampire Slayer* picked up Best Genre Network Series, whilst *The Outer Limits* won the honours in the Cable/Syndicated category.

Gone, but not forgotten –
Due South



IN MEMORIAM CONT



Hitchcock Presents, Thriller, Man from U.N.C.L.E., The Invaders, Night Gallery, Ghost Story and The Incredible Hulk.

LEO PENN

Directed episodes of many hit US shows, including Star Trek's *The Enemy Within* and *Lost in Space's There were Giants in the Earth*.

LESLIE STEVENS

Writer/producer of 70's favourites *The Gammie Man*, *Battlestar Galactica* and *Buck Rogers in the 25th Century*. His crowning achievement was the creation of *The Outer Limits*.

J T WALSH

Most recently gave *Dark Skies* a touch a class with his performance as Frank Bach, but also guested in *The X-Files' The List*.

July



A sad month for **The X-Files** as the show reached *The End* of its Fifth Season with Mulder's office going up in flames. The 11th of July was a sad day for genre fans – *Buffy The Vampire Slayer* was inexplicably pulled from Sky One's Saturday night line-up and *Bugs* began a new series. Having reached this nadir, things hardly improved when *The Vanishing Man* returned as a weekly show. Neil Morrissey tried his best as the cheeky-but-transparent Nick Cameron, but pap is pap, and few people tuned in to see how the sorry affair ended. Oh, and the *Lost* in *Space* movie hit the big screens.



The cast of *Invasion Earth*. Tried their best, eh?

August



More top series reached their season finales this month, although *Babylon 5's* summer break was five weeks early. *Movements of Fire and Shadow*, undeniably the show of the year, ended on a cliffhanger whilst we waited for the final quintet of episodes to be screened in America. It appears that series creator JMS did not want Brit fans to spoil the last few shows by disclosing key events before they were shown Stateside. The Sci-Fi Channel helped pass the time by showing *B5* from the start and *The X-Files* movie opened to respectable box office receipts.



Gift classic in the making – *Buffy The Vampire Slayer*



The death of a friend in *Deep Space Nine*

September



The X-Files arrived on BBC1 in a prime-time Saturday night slot (a far cry from those Thursday night screening on BBC2 four years ago) and to their credit the running order hasn't

been interfered with yet. *Redux* was successfully shown before *Redux II*, so this bides well for the rest of the year. With three months to go until Christmas, the turkey arrived in the form of *The Avengers* movie, with the one good thing to come out of this was Granada Plus re-screening the colour Diana Rigg episodes and reminding us what quality entertainment really looks like. Final treat of the month was the unannounced arrival of *Ultraviolet*, a six-part thriller that fused vampirism with contemporary crime drama – a welcome treat to those who had nearly given up waiting for a worthwhile British genre show.



Will the BBC still use a roughing wheel to produce a few episodes?



Londo's finest hours still yet to be shown

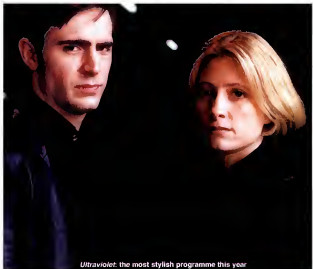
October and Beyond



And so we moved into the final part of the year, eagerly waiting for the major channels to disclose what we could expect at Christmas. October witnessed

Blue Peter's 40th birthday and *Star Trek: Deep Space Nine*'s return. Digital tv was unveiled to little public interest and the *Star Trek* calendars started to appear in record shops. So, what can we look forward to before the year end? The final five episodes of *Babylon 5* are on the cards, as is Season Two of *South Park*. Finally, we'll find out who is Cartman's Father – my money's on Mr Hat. In the meantime, the wind-up Kenny toy will just have to suffice...

Nick Joy



Ultraviolet: the most stylish programme this year

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DOCTOR WHO

35 YEARS FROM TOTTER'S LANE



"It doesn't roll along on wheels you know!"

The first Doctor, *An Unearthly Child*

Welcome to TV Zone's 35th Anniversary Celebrations for *Doctor Who*!



WILLIAM RUSSELL

Back to the beginning with Ian Chesterton, companion to the First Doctor
PAGE 16



DEBORAH WATLING

Demure lady Victoria Waterfield travelled with the Second Doctor, facing some notable foe
PAGE 24



CAROLINE JOHN & BARRY LETTS

Companion and producer for the Third Doctor respectively, they describe the times
PAGES 30 & 36



ROY SKELTON

Daleks, computers, Kraals, Krotons, Cybermen and Spiridons. Meet the man of a thousand voices
PAGE 46



SARAH SUTTON

Nyssa of Traken, the tragic companion of the Fourth and Fifth Doctor who lost her family, then her world
PAGE 50



THE SIXTH DOCTOR

We examine this unique incarnation, from loud character to loud dress sense
PAGE 56



SOPHIE ALORED

The companion with Girl Power before it was trademarked, Ace joined the TARDIS with a bang
PAGE 58



THE EIGHTH DOCTOR

A look at how the the Eighth Doctor's character was shaped, and why Paul McGann was such an influence
PAGE 66

WILLIAM RUSSELL

THANKS FOR THE MEMORY



It all started from simple curiosity about a school girl, and led to an epic adventure in Time and Space. William Russell played Ian Chesterton, who forced his way into the TARDIS and started it all...

WILLIAM RUSSELL is evidently a little bemused by the continuing success of his integral part in shaping a national institution. For 18 months in the early Sixties, he was Ian Chesterton, one of the original trio of *Doctor Who* companions.

TV Zone met with Russell – his real name is Russell Enoch – in North London. A thoroughly pleasant and amiable man, he cast his mind back to 1963. What springs first to Russell's mind on mention of *Doctor Who*?

"Oh, the people mainly. Verity Lambert, the producer, who I see still. Bill Hartnell, Jackie Hill [the Doctor and fellow companion Barbara Wright respectively]. I worked with so many good actors over that time. I remember many of the directors. When you're in something for a year and a half, you get to know the crews fairly well. Yes, it's the people I remember."

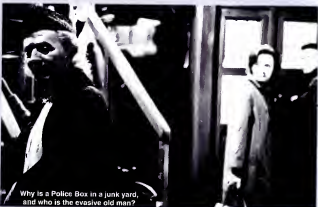
How did Russell land the role of science teacher Ian? "I had done a fair amount of television, and Verity got in touch with me and asked if I would be interested in doing *Doctor Who*. She described the series as something very new, quite thrilling, a Science Fiction piece containing stories of all kinds where you could travel back in Time and forward into the Future. I was interested, and so I met her and we chatted. Verity was

new to the BBC, and seemed very different to all the other people I'd worked with there. She was much younger for a start, and much more adventurous. I discussed it with my agent, and we agreed it was a good idea, so I said yes to *Doctor Who*."

Russell was already well-known on television. After serving in the RAF and completing an English degree at Oxford, he had taken on increasingly major roles in repertory theatre and at the Oxford Playhouse,

followed by playing the hero in a BBC adaptation of Robert Louis Stevenson's *Sir Ives*. This led to Russell being offered the lead in the ITC series *The Adventures of Sir Lancelot*.

"We were the first British series to be filmed in colour. We changed over halfway through the run. It looked marvellous, and was really done for the benefit of America, where we were networked; people in Britain were still watching black and white televisions. But in a way it ruined the series. It was a hugely







DOCTOR WHO

THE FIRST DOCTOR

CHARACTER

Occasionally harsh and often senile, the First Doctor hid his fierce intelligence and sense of moral duty beneath an often short-tempered exterior. Age and ill health made him crabby and distant at times, and during the first season it seemed as if he put his concern for the integrity of History above more "human" concerns. Over time, though, his character mellowed to become a more patient, grandfather figure to his young companions.

CONTEXT

The early years of Doctor Who had a remit that was semi-educational, mixing Science Fiction stories with historical adventures. The Doctor's origins remained mysterious: at this stage all we knew that he was old, came from "another civilization" on another planet, and was a pioneer among his people. But the most noticeable aspect of Hartnell's reign was the rise and rise of the Daleks, who appeared in 32 of his episodes (and a variety of books, comics, water pistols and lollipops), more than satisfying the appetite of their many fans.

BEST STORIES

1. *The Daleks* (first known as *The Mutants*): The Daleks make their first appearance.
2. *The Massacre of St Bartholomew's Eve*: Hartnell plays the villainous Abbot of Ambrose, a double of the Doctor. In an intelligent re-telling of the 1572 tragedy.
1. *The Aztecs*: The Doctor and companion Barbara clash on the immutability of History, as Barbara tries to change the barbaric Aztec civilization for the better.

BEST QUOTES

"Have you ever thought what it's like to be wanderers in the Fourth Dimension? Have you? To be exiles... Susan and I are cut off from our own people, without friends or protection. But one day, we will get back. Yes, one day..." The Doctor waxed lyrical about his mysterious origins in the very first episode, *An Unearthly Child*.

"My dear Steven. Sometimes History gives us a terrible shock, and that is because we don't quite fully understand it. Why should we? After all, we're all too small to realize its final pattern. Therefore, don't try and judge it from where you stand. I was right to do what I did. Yes, that I firmly believe. Even after all this time he cannot understand; I dare not change the course of History." A stirring monologue after the—temporary—departure of Steven, angry with the Doctor for failing to save a young girl's life, in *The Massacre of St Bartholomew's Eve*.

John Binks

expensive process, and we couldn't sustain it. I wasn't disappointed by that, really. I had a long contract with ITC and might have been stuck playing Sir Lancelot for years. But the series was fun while it lasted. I got to do the sword fights in the studio, though I had a marvellous Canadian stunt double called Bill Nick."

Three-Month Start

Russell moved straight into the BBC's Nicholas Nickleby for 20 weeks, and followed up with his first three-month contract on *Doctor Who*. "I had always admired Bill Hartnell as a screen actor. He was remarkable, in both film and television, and so professional. He had worked the TARDIS controls out for himself, which was admirable. He took *Doctor Who* very seriously and didn't like people to make a joke of things—he liked them to get on and do their jobs. He didn't suffer fools gladly, and if he thought something was going wrong he would always say so.

"I really didn't know Jackie Hill very well at that point, and Carole Ann Ford [the Doctor's granddaughter, Susan Foreman] was totally new to me. Happily, we all 'clicked'—gradually this little nucleus of the regular cast formed. We had an atmosphere between us which was extremely friendly, and making the series was also great fun. The things we were doing seemed quite ridiculous to us in some ways! One of the things I feel has disappeared from television is this sense of adventure and frivolity."

In spite of their relationship off-screen, the cast succeeded in portraying an initially

Everything in the junk yard in the first episode seemed to be mysterious for Barbara (Jacqueline Hill) and Ian (William Russell)





Thoughtful schoolteacher Ian Chesterton

prickly, discordant TARDIS crew, as the characters slowly learned to trust each other.

"I liked that initial feeling. You always look to play opposite the obvious characteristics – if you're a good guy, you look for what's different in the character. There should always be a sort of tension, and we sought that quite successfully at the beginning. It was difficult to sustain it as the series went on and on, and the characters became more relaxed. Also, Bill was always cast as serious characters, but he had started life as an actor in farce. He was always looking for little comic things to make people laugh, and he was very clever at doing them. He had wonderful comic timing."

In the real world, Verity Lambert was having a difficult time producing the fledgling



Carole Ann Ford's 'otherworldly appearance' helped with the character of Susan

series. It seemed that no one in the BBC wanted *Doctor Who* to succeed.

"There were a lot of problems. Children's television at the BBC had been a very special little enclave, and they had produced some very remarkable work. Sydney Newman arrived and made *Doctor Who*, and it stood rather uncomfortably between two stools, not really Children's and not really Drama. Verity was always having problems with little jealousies and things, but she was an enormous support, terrific all the time."

Two Starts

Perhaps in part due to these pressures, the opening episode of the series, *An Unearthly*

Child, had to be recorded twice. Russell explains: "Once we'd done this first episode, we gathered to see it in a viewing theatre with Sydney Newman, [director] Waris Hussein, Verity and everyone. When it was finished, there was a long silence and then Sydney stood up and said, 'Do it again, Waris.' Poor Waris!

"They made very interesting little changes, all for the better. They changed Bill's hair and costume a bit, they changed Carole's character slightly, they altered the scene between Jackie and me in the car driving to the junkyard. And they avoided bumping into the furniture! The second run was certainly an improvement."

More relaxed? "I think probably we were a bit more relaxed, less jumpy. I've seen it



It was sometimes difficult to keep a straight face with the cavemen





The Daleks gave the series its first taste of fame, but there were other strange creatures on the Daleks' planet (inset)

since, and that first episode does stand up remarkably well. It's always mentioned to me in letters from fans. They always say how they enjoyed the very beginning – which is funny, because the caveman episodes directly following were a great joke to us! I'm afraid we were very naughty. Jeremy Young and Derek Newark were two rival cavemen, speaking a sort of Tarzanese, and it was very difficult to play a scene with them and not laugh. I do wonder how those episodes stand up!"

One set of episodes which continues to impress is the second *Doctor Who* adventure, which introduced the Daleks and

sent the series' ratings into orbit.

"The success of the Daleks was a great day for us. Bill came in with his *Evening Standard* saying, 'Look at this'. There was a cartoon drawn by Low – one of the period's very famous cartoonists – of General de Gaulle saying 'No, no, no', refusing everything as he was rather famous for doing. And he was drawn as a Dalek! Bill said, 'That's it, we're famous when we start getting compared with big political figures.' 'Of course, when the Daleks first appeared we all thought they were ridiculous! We only

saw the bottom half in rehearsals, with an actor sitting on a seat paddling around on castors. It seemed ludicrous to us, and when it then appeared with a lavatory plunger as part of the armament, we lost it! But we soon learnt they had been very successful, and everyone in the BBC was talking about us. The door-keepers and so forth, they all suddenly knew you. Before it had been, 'What's the name? Which studio?' Also, the fact that people like George Colours, Mark Eden and Julian Glover started to consent to appear in

Doctor Who was a sign that we had been accepted by the profession."

The series also finally earned grudging acceptance within the BBC. "We were aware of the fact that we were gradually 'promoted'. We started off in a very poky little studio in Lime Grove, Studio D. We had to keep stopping so they could rejig bits of the

sets! The great day was when we moved to Riverside studios, where we did most of our filming. It was special to us, really. And then, of course, we moved into the Television Centre, where we were accorded something of a position and status. In a funny way, I became much more aware of *Doctor Who*'s impact after I'd left. It's quite extraordinary to still receive fan mail and see people buying videos which are 35 years old."

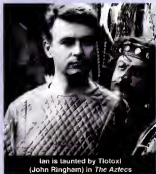
Sci-Fi or History?

Doctor Who's earliest brief was to combine Science and History, and for its first few years the stories featured alien worlds and Earth's Past. Did Russell have a preference?

"I think I enjoyed them both. I certainly enjoyed *Marco Polo* enormously – that was Waris again, he was extraordinarily



Ian, Susan and the Doctor (William Hartnell) have problems explaining condensation to Marco Polo (left, Mark Eden) in *Marco Polo*



Ian is taunted by Tlotox (John Ringham) in *The Aztecs*

The friendship between Barbara and Ian is strained in *The Reign of Terror*



Ian and Barbara relax at the start of *The Romans*, but Ian'll soon find himself as a slave aboard a galley (below)



clever – and the one about the French Revolution (*The Reign of Terror*). *The Aztecs* was wonderful, with John Ringham as the High Priest. But in a way it was better to be in Science Fiction land – as an actor you felt slightly awkward moving around in an historical world. So I liked both, but I was more comfortable with Science Fiction."

Russell remembers that *The Reign of Terror* hit trouble when the director, Henric Hirsch, found the workload taxing. "Henric was a remarkable character, so anxious and such a perfectionist. He got rather stressed, I remember – the story was quite an epic thing to do on the resources we had. Henric ended up collapsing, and one of our other directors, John Gorrie, took over. But Henric was a very delightful man, collapse or no collapse. I remember him telling me he had

worked in the City of London as a commodity broker. I said how awful it must have been, but he said it was very exciting to know about the politics of the world and what was happening in various places. 'I made over a million pounds one day,' he said, 'just by phoning at the right time.' It gave me a completely new perspective on life in the City."

Cast Alone

One early *Doctor Who* experiment was a story which featured only the four regulars in the TARDIS, *Inside the Spaceship*

"We were always looking for more 'character-ful' bits, in a sense. We wanted good meaty scenes rather than always saying, 'Look out, Doctor! This way!' For that rea-

son we really enjoyed enormously that story with just the four of us. We were confined and got to discover all these things about our characters."

"I remember there was an example of interference from above in that one. I think Carole's character threatened to stab me with a pair of scissors, and then attacked this chair with them. This was considered absolutely dreadful by the Children's television people because it would promote children stabbing chairs! They were very watchful that we didn't exceed the bounds, almost poised to leap upon us – but when I look at that in comparison to today, the violence was so minimal."

Another of the first block of stories, *Planet of Giants*, saw the TARDIS crew reduced to one inch tall and having to endure the obstacle course of a common laboratory.



Julian Glover played Richard the Lionheart in *The Crusade*



Inside the Spaceship: The "scissors scene"



A small view of Earth in *Planet of Giants*

"Oh, I loved that! I remember being in a matchbox with these enormous telegraph poles as matches. People at the other end were moving them all around out of shot! It was like being on a log jam, floating down some great river."

"It was a very thrilling story, directed by Mervyn Pinfield. He was one of our producers, a BBC old timer. Mervyn looked like a schoolmaster but was actually very interesting. He was excited by the possibilities of television - we all were. There was a feeling we could do anything, even if it didn't always activate

drama in the accepted theatrical way."

The Return of the Daleks

The Daleks returned in *Doctor Who*'s first 'blockbuster', *The Dalek Invasion of Earth*. It was an important story in many ways, incorporating the series' first use of extensive location shooting and the departure of regular Carole Ann Ford.

"I think it was always on the cards that the Daleks would return. The producers were certainly thinking about

it right from when they were first a big success. Shooting on location didn't really open the series out, because you only had the same amount of time to shoot things. We always enjoyed going outside, but it was always during one of our rehearsal days. The same thing happened on *Sir Lancelot*. There was all the riding and longshots to be done, so they would have to use my double because I was busy acting in the studio."

"As for Carole, she got a little fed up. She didn't feel she was being used well, always screaming or breaking down in tears! She was older than she was playing, you know. She really did have an otherworldly appearance which she acted wonderfully, I thought. I don't think anybody was able to match that, in all the episodes I saw afterwards. Maureen O'Brien joined the series in her place, and that changed the



Ian thwarts the Daleks' invasion of Earth, and (inset) lends a helping hand in the mine



Outgoing companions meet Steven Taylor (Peter Purvis), soon to join the TARDIS crew, in *The Chase*

dynamics a little. I knew Maureen beforehand, and she was a very good actress."

Russell also admires the script editor who oversaw *Doctor Who*'s second season, Dennis Spooner. "He was a wonderfully adaptable, flexible character. You could just talk with him and explain things about your character as you saw them. He would say, 'Oh yes, yes,' and he would write a scene around what you'd discussed. He was very, very good, and the skill and rapidity with which he worked was very impressive."

Ambitious Web Planet

One of Spooner's commissions was the infamously ambitious epic, *The Web Planet*, which featured four different alien species. "Sometimes the designers really took off, like they did on *The Web Planet*. It was such a problem to film, with people manipulating these extraordinary monsters, the Zarbi and the Menoptera. It was really pushing it all a bit further than they had the money to in those days. I mean, they were wonderful ideas, these giant preying mantis things, but I think the producers got a bit nervous with the costs rising so astronomically. Suddenly we were doing minimal things like *The Space Museum* for the rest of the season!"

Three stories later in *The Chase*, the third adventure to feature the Daleks, Ian Chesterton left the TARDIS and Russell *Doctor Who*. "It was quite a nice send-off in *The Chase*, darting around London, on and off buses for all those photos of Ian and Barbara back home. I started the ball rolling on that score. I'd had enough after 18 months—I'm something of a restless soul—and when Jackie Hill found out she decided to go at the same time. Bill was dreadfully upset. He couldn't understand why we wanted to leave—but he got over it. When we knew we were going together, Jackie and I organized a tour of a stage production, *Separate Tables*."

Russell joined the Royal Shakespeare Company soon after, and then toured the world as Don Quixote in the eponymous

Ian tries to avoid the Zarbi in *The Web Planet* during rehearsals, and the Doctor uses his Astral Computer (inset)



ATC production. At one point, it was planned for Chesterton to return to *Doctor Who*, in the 1983 story *Mawdryn Undead*, but Russell was unavailable, and the script was rewritten to accommodate Brigadier Lethbridge-Stewart.

A couple of years later, Russell joined *Coronation Street*, playing Ted Sullivan.



Even a quick sleep proves dangerous, as Ian will discover in *The Crusade*

Here he was once more credited as William Russell Enoch, but when I did a film with Norman Wisdom, there was a comic around called Enoch. Norman suggested I change my screen name, and my mother suggested my christian and middle names. I changed it back when I went to ATC, after *Doctor Who*, but that was a disastrous move. So I finally went back to William Russell."

So, to take us back to where we began—in a long and varied career, how does Russell remember *Doctor Who*? "I'm very grateful to it. I enjoyed the series very much, and I'm delighted that it still goes on being shown and entertaining people. Just last week somebody wrote to say they'd just discovered they could get the earliest videos and were delighted. That's very gratifying. It's great to know that you are still voyaging in the TARDIS."

Peter Griffiths

DEBORAH WATLING

VICTORIAN TIME TRAVELLER



She screamed, screamed, and screamed again during her time on *Doctor Who*, so much so that she defeated a monster...

WITH A TWINKLE in her eye Deborah Watling says, "I must tell you this story. One time this older lady and her daughter came up to me and asked, 'It's Miss Watling, isn't it?' I answered, 'Oh yes, actually it is.' I thought, perhaps, she was going to say that she remembered me from *Doctor Who* or one of the movies I had done, or whatever, and she said, 'I remember you from *The Invisible Man*.' I said, 'You have to be joking - that was years ago!' She nodded her head and replied, 'Yes, but you see, you never change, do you?' I thought, 'Oh dear.'

"When I sign autographs at *Doctor Who* conventions people often say to me, 'You've got to be joking. You were on *Doctor Who* in the late Sixties. How do you do it?' A lot of people expect me to be gray-haired by now, but I like my jeans and leather jacket too much for that. Keep young Watling, I tell myself, keep going."

The daughter of renowned stage and screen actors Jack Watling and Patricia Hicks, Deborah Watling followed her parents into acting. "My poor dad wanted one of us to be something sensible like an accountant or a solicitor," says Watling, "but, no, we all went into it. I think secretly he's quite proud of us. My mother was an actress before she married father and then gave up the business to have us, so we really didn't stand any chance at all, did we?"

At the age of 10 she made her British television debut in *The Invisible Man*, appearing from 1958 to 1959 as Sally, the young niece of scientist Peter Brady. A year later she was cast opposite George Cole in *The Life of Bliss*. Returning to school full-time when she was 12, Watling left at 16 after failing her GCE exams. "When I decided to leave school Dad suggested that I go to this certain drama school, which I won't name, but was the same one he went to as a young





Deborah Watling takes a break during recording of *The Ice Warriors*



man. Unfortunately, the school had changed some since he had attended."

"My parents were out in Australia, so I enrolled in this drama school and walked out after three weeks. I hated it. They were crushing any sort of individuality out of the students and churning them out like a production line. So I left and got myself an agent. I was very lucky because soon after I began working again in television."

The actress found herself on the front cover of *The Radio Times* as Alice in the 1966 BBC play *The Life of Lewis Carroll* by Dennis Potter. The producer of *Doctor Who*, Innes Lloyd, saw Watling's work as Alice and thought she would be perfect as one of the Doctor's companions. Originally, she tried out for the part of Polly, but Lloyd didn't think she had quite enough acting

experience. "So I went off to practice a bit more," says the actress, "and came back after a year and said, 'I'm ready.'"

Dalek Start

Watling made her debut as Victoria Waterfield in the 1967 *Doctor Who* adventure *The Evil of the Daleks*. Her character joins the Doctor and his companion Jamie after her father is killed by the Daleks. "I wasn't too keen on the Daleks I must admit. It was most peculiar working with them," says Watling. "Quite honestly, the first day of filming they set me up rotten with the men inside the Daleks. You know, they have those plungers that they use for arms; well, I won't tell you what they did to me with those on the first day," she laughs.

As with most of the Doctor's female assistants, the character of Victoria was meant to appeal to all the fathers watching the programme with the rest of the family. "In *The Abominable Snowman* they had me in this terrible outfit," Watling remembers with a smile. "I was rushing up and down the hills of Snowdonia in Wales for most of the episode wearing these hobnail boots, huge, thick socks and this big old tweed jacket. I said to myself, 'I think they've gone wrong here. No man, let alone any father, would fancy me in this.'"

"In those days they really didn't write for the women in *Doctor Who* as they do today, or should I say when the series was still on. What I did was scream for a year and get carried off by various monsters every other week. I tried to make Victoria a bit of



First view of the TARDIS



Family memories in Tomb of the Cybermen



Sadles fashion.



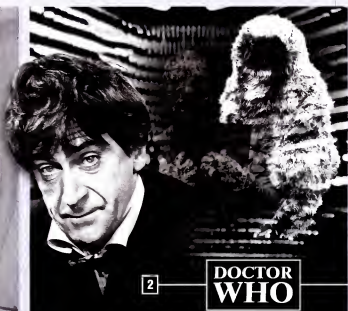
Something is out there...



Kidnapped in Fury from the Deep



Underground mysteries in The Web of Fear



2

DOCTOR WHO

THE SECOND DOCTOR

CHARACTER

With a decidedly shabby wardrobe, unkempt appearance and childlike manner, the Second Doctor was a very easy man to underestimate. His quick-witted intelligence made him more than a match for the horrific terrors he faced, while an uncompromising individuality kept him at arm's length from authority figures. Importantly, the Second Doctor's most enduring trait was his genuine friendships with, and faith in, his companions, particularly the young Scot, Jamie.

CONTEXT

'It's the monsters, stupid!' Casting aside the historicals at an early stage, the producers of the Troughton seasons concentrated on a succession of powerful, lumbering creatures. The Cybermen, introduced in Hartnell's final story *The Tenth Planet*, made no less than four return appearances; the Daleks, the fearsome Martian Ice Warriors and the fur-covered robot Yeti appeared in two stories each. Meanwhile, the mystery of the Doctor's identity was blown away in *The War Games*, in which he was put on trial by his own people, the Time Lords, for stealing a TARDIS and meddling in the affairs of the Universe.

BEST STORIES

1. *Fury from the Deep*: In an offshore drilling rig, a seaweed creature slowly spreads its malign influence, in a brilliantly tense six-parter.
2. *The Web of Fear*: The super-entity known as the Great Intelligence and its robotic Yeti foot-soldiers manifest themselves once more, in the London tube system.
1. *The Evil of the Daleks*: An epic morality tale that could have been the last Dalek story, with Time travel, Skaro, the gigantic Emperor, and humanized Daleks who give themselves names, question their orders, and play trains.

BEST QUOTES

The Doctor consoles Victoria, grieving for her father, in a quiet moment in *The Tomb of the Cybermen*: "You'll find there's so much else to think about, to remember. Our lives are different to anybody else's; that's the exciting thing. Nobody in the Universe can do what we're doing."

"All these evils I have fought, while you have done nothing but observe! True, I am guilty of interference. Just as you are guilty of failing to use your great powers to help those in need!" On trial for his life, the Doctor gives the Time Lords what for in *The War Games*.

John Binns

The many faces of Victoria Waterfield...



a tomboy because she could have been very boring and annoying," continues the actress. "I told Innes that I wanted her to have a bit of guts, but, at the same time, she was a Victorian Miss so I promised not to go over the top with it. That's what I tried to portray and it really did work in the end."

Cyberman Favourite

Victoria helps the Doctor and Jamie defeat one menace after another when she joins them in investigating *The Tomb of the Cybermen*, a favourite of Watling's. "The Doctor sits down next to Victoria and asks, 'Are you settling in all right, Victoria?' and I answer, 'Yes, but I miss my parents.' I thought that scene was beautifully written and feel that, although the episode was done over 27 years ago, *Tomb of the Cybermen* has stood up extremely well."

On the heels of the Cybermen was *The Abominable Snowman*, which turned out to be a family affair. "We used to get our scripts six weeks before we began filming a new episode," she recalls. "I saw this part in *The Abominable Snowman* that I thought Dad would be perfect for. The next day I asked Innes if he had cast the part and when he said, 'No,' I suggested my father. He said, 'What a good idea. Ask him tonight when you get home.' My father was out of work at the time, so that night I asked him if he'd like to spend six weeks working with me and playing Professor Travers in *Doctor Who*. He read the script and said, 'Yes, that would be quite fun.' The character was such a success that they wrote him into another six-part Yeti adventure, *The Web of Fear*.

"I remember one of the first scenes in the episode when Frazer and I had to rush across this mountain. The director Gerry Blake said, 'Action!' and as we dashed across this mountain out popped father from behind a boulder. He was carrying a gun and wearing great big galoshes, a wet suit sort of thing and a woolly hat with a bobble on the end that kept bouncing about. 'What do you two want?' he said. I looked at Frazer, he looked at me, I looked at father, who was trying to look gruff, and we all lost it. It took seven takes to do that scene. Poor Gerry was pulling his hair out and kept saying, 'Get on with it,' and I said, 'I can't - it's Daddy!' We got over the giggles eventually but it was great fun."

The Second Doctor

Watling's character of Victoria spent a year travelling with the Doctor, who was then played by Patrick Troughton, recalled by Watling with great affection. "Dear Pat. We

were very close and he became like a second father. He had the most lovely twinkle in his eye. You could always go to him for advice and he'd never say, 'Do it that way.' Instead he would answer, 'Have you thought about this way?' and let you work it out on your own. We were like a family, Pat, Frazer and I. If we had a weekend off, which you rarely did in those days, it was terrible. One got withdrawals and you couldn't wait for Monday so you'd all be together.

"He was a gentle man and very kind," continues Watling, "but he didn't suffer fools gladly, which is quite right. That year was a great part of my life and one that I'm grateful for and will always remember. Of course, most of that was owing to our lovely Pat."

What about Victoria's fellow travelling companion, Scottish piper James Robert McCrimmon, alias Frazer Hines? "Oh, lovely Frazer. I do see him sometimes at various conventions. Frazer was like a brother to me, and don't let him tell you anything different. He's a great practical joker and would always manage to send me up during the panels at the conventions by saying, 'Oh, well, Debs and I... we were very close, weren't we, Watling? Wink, wink, nod, nod.' I'd answer, 'Pardon? Frazer, you were like my brother,' and he would go on saying to the audience, 'Don't believe a word of it. What about that time...' I'd say to him, 'Shut up!'"

A North Sea coastal gas refinery provides the atmospheric setting as the Time travellers fight to save the world from a hostile parasitic living weed in *Fury from the Deep*. It is the electronically amplified screams of Victoria which finally prove deadly to the





lifeform. "This episode was brilliant," says Watling. "I thought the monster in it was amazing. Although you didn't see it for the first four episodes, you always knew it was there because you would hear this heartbeat-like noise when it was close."

Farewell

At the end of the story the Victorian orphan decides to bid farewell to her friends aboard the TARDIS and continue her life on Earth. "It was my choice to go," recalls the actress. "I felt that I couldn't do much more with the character."

"When I told Innes I was going he said, 'But you can't. We've written you in for all these new storylines.' I said, 'I really do feel that I have to go,' and he respected my decision. I remember the last scene when I had to say goodbye to the Doctor and Jamie. All of us, the whole cast and crew, even Frazer, who can be quite hard at times, were in tears. If they ever find this episode you will see genuine tears from everybody when you watch that final scene."

After leaving *Doctor Who*, Watling was out of work for nine months, "which drove me up the wall," she says. She was eventually cast opposite her father Jack and her mother's best friend Mary Kenton in the Soap Opera *The Newcomers*. After this she went to work on other television programmes, including *Rising Damp* and *Doctor in Charge*, and appeared in *That'll Be The Day* as a fun-loving girl on vacation named Sandra, "complete with Sixties painted black eyes, beehive hairdo, tight,

tight jumpers and those sort of ski-pant things with stiletto heels on the bottom. All way over the top," says Watling.

Along with various television roles, including the part of 'naughty' Norma in *Danger UXB*, the actress spent most of the Eighties and early Nineties working on the stage in regional theatres as well as London's West End. Between 1994 and 1995 the actress reprised her role of Victoria Waterfield twice, the first in a *Doctor Who* Special televised during the annual Children in Need Charity Appeal, and the second alongside her father, who appeared again as Travers, in a spin-off video production.

Watling considers herself lucky to have had her husband Steve as well as her family and friends around to encourage her in a business which is both mentally and physically exhausting.

"Sometimes when I'm out of work I wish that I'd never come into this bloody awful business," reflects the actress. "Then I think about what else I could have done and always come to the conclusion that there's nothing else I want to do. I don't think I could ever totally give up acting, not really. It's getting terribly, terribly difficult but one has to keep at it."

Steven Eramo



Dalek terror in *The Evil of the Daleks* as Jamie (Frazier Hines) offering protection.

CAROLINE JOHN

EARTH-BOUND SCIENTIST



A new Doctor, a new look and a new companion, but scientist Liz Shaw proved too clever to stay with the Doctor...

CAROLINE JOHN only spent one season on *Doctor Who*, but her 25 episodes were vital to the series' long-term success. Her on-screen character, Liz Shaw, helped Nicholas Courtney's Brigadier and Jon Pertwee's newly-regenerated Doctor fend off a Nestene invasion attempt and save the Earth from a variety of homegrown menaces, while in the real world, the success of her intelligent characterization helped to establish *Doctor Who*'s success in the 1970s and reinvent the series for a more mature audience.

When *TV Zone* spoke to Caroline, she was coming to the end of a run of *Silas Marner* directed by her husband, actor Geoffrey Beevers. As we sat at the coffee shop next door to the Orange Tree Theatre in Richmond, Carrie talked about her most recent brush with *Doctor Who* – 1993's *Children in Need* sketch, *Dimensions in Time*.

"It was brilliant, but I think people are a bit hard on it. It was quite popular, and that was wonderful for the charity. It was very difficult to get everybody in. We were all doing it for nought, and I met [fellow *Who* assistants] Nicola Bryant and Sarah Sutton

on it. I remember standing in the middle of Albert Square, with the camera miles away, and Jon Pertwee turning to me and saying, 'Duckie, I don't know the story of this at all.' I said, 'Jon, just say the lines and don't worry. We haven't got time!' I virtually zoomed back 25 years."

Meet the Fans

Carrie's role was in some ways the catalyst for her association with *Doctor Who* fandom – a world she had previously avoided. "When I was bringing up my children and working I felt weekends were very precious, and I didn't think I'd been very good in *Doctor Who*, as I'd had no praise at the time. But a fan sent me a tape of one of my stories, *The Silurians*, and I realized I had been all right. I then got a very nice letter from a fan called John Molyneux, who was guest liaison for a convention, and it was almost as if he'd read my thought processes. So I thought I'd go to one before I died, and it was wonderful! Everyone was very sweet and kind, and not at all what I expected."



So does *Doctor Who* figure prominently in Carrie's career? "Probably not, except for the fact that I learnt television on it. It was very difficult getting into television from the National Theatre, which was all long dresses and Shakespeare. You've probably heard the old story that I'd written letters to lots of directors and got no response, and then I sent around a photo of



me in a bikini and got a whole lot of interviews! I think the photo allayed fears that I was a very classical actress."

Strange that a bikini shot should do it, for Liz Shaw was planned as a different kind of companion. Outgoing producer Peter Bryant and Derrick Sherwin conceived her as a Cambridge scientist, in some ways the Doctor's equal.

"I was so excited they wanted to make her a scientist. I even got myself a pair of spectacles – which weren't taken on board – which I use now when doing similar things. It was a shame, though, that every time you came to a fresh story the director would also be new. It was quite a tussle constantly saying, 'Liz is a scientist, she actually does know.' I still had to say, 'What are we going

to do, Doctor?' 70 different ways, because that was the format."

Nerve-Wracking Start

Although it was not her first television role, Carrie found her first story, *Spearhead from Space*, nerve-wracking. She found support in her colleagues. "I remember the first



time I met Jon Pertwee was in the make-up room, and he was so welcoming. That matters. I've worked with actors – and I wouldn't say top ones – who don't think you're starry enough for them. One chap didn't speak to me for three days on a radio job, and I got the giggles wondering how long he could last! Nick Courtney had been in some *Doctor Whos* before, but Jon and I were new and nervous, and somehow that really focuses you. Jon had a very good way of making the cast feel like a family, as did Nick, who was a very good friend to me.

Spearhead from Space was a concerted step in that direction. It featured one of the series' best remembered monsters – the

stalking shop window mannequin Autons.

"I have to say the Autons terrified me at the time. We filmed at Madame Tussauds at night, and it's quite an eerie place. I had a very nasty moment when I was called on to the set and didn't know who were waxworks and who were extras. I think everyone didn't tell me on purpose!"

The story also benefits from the classier look of being shot, through necessity, totally on 16mm film. "I remember we'd done all the location filming, and when I got to the read-through one of the actors came up to me and said, 'Are you looking forward to

Evesham?' I didn't know what he was talking about. No-one had told me that because there was a strike on in the TV studios, we were filming it all [at the BBC training centre] in Evesham. I had to rush back to Ipswich, get all my things and get myself to Evesham by the next day. It wasn't good for the blood system! But it was nice doing it all on film."

Silurians

Carrie looks back on her second story, *The Silurians*, with affection. "When I saw *Silurians* I thought it was a good story. It holds up very well. The only thing that might



The destruction of the Silurians...



have helped the credibility was if we'd had more time. The Silurian creatures needed an afternoon to get their walk right, for instance. Little things like that can make the reality. I remember I was upset because they wouldn't let me wear trousers when we went pot holling, and Jon supported me in saying that going down the caves in a miniskirt would take away credibility."

Carrie makes clear that time was always a prime consideration. "Quite often they wouldn't do another take for the actors, and Jon would have to put his foot down."

The series was so technically-oriented. On *Doctor Who* I learnt to say a four letter word if I fluffed a line. There's one fluff I can see right at the beginning of *The Ambassadors of Death*. That story was fun because my brother was the location manager and I knew the director, Mike Ferguson, quite well. Mike was

very, very good. He had a lovely thing during the last rehearsal runs where he'd say, 'Now improvise and do it as someone else.' I did my lines with a lisp like Jon's, and I think Jon did it Irish. It loosened the whole thing up."

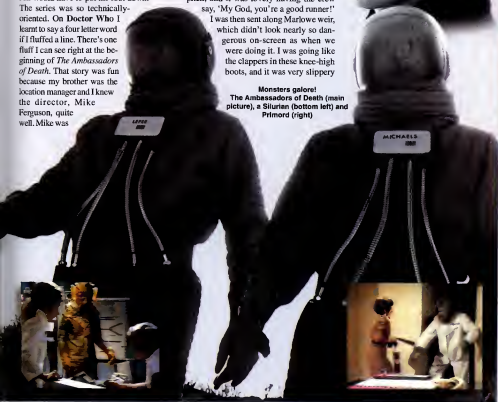
Own Stunts

The Ambassadors of Death called on Carrie to do her own stunts for the first time. "At one point I ran across a football pitch, and it was lovely having the crew say, 'My God, you're a good runner!'"

I was then sent along Marlowe weir, which didn't look nearly so dangerous on-screen as when we were doing it. I was going like the clappers in these knee-high boots, and it was very slippery

Monsters galore!

The Ambassadors of Death (main picture), a Silurian (bottom left) and Primord (right)





Two scientists ponder the unknown in *Inferno*.



A new-look Liz.



Other-world Liz and Brigadier O'Leary.



A happy conclusion and a bug in *Inferno*.

with only one handrail. Roy Scammell, my stand-in, did the fall over the rail but then I had to be lowered down to be pulled up by the two heavies who were chasing me.

"I couldn't drive at the time either, so they couldn't have me in Bessie without being on an airfield. For the take I had to get in and drive with Mike Ferguson in the back with the cameraman and sound man, and at the end of the shot I thought, 'Ooh, I wonder how you stop this!' I managed it, but Mike was practically green!"

Around this time Carrie discovered she was pregnant, and new producer Barry Lettis also decided on a different direction for the companion role. "I think he himself says that they thought Liz was too intelligent. I'm not sure that was so. There's a scene at the end of *Silurians* where the Doctor's very angry because the Brigadier has blown up the Silurians. That's very modern thinking, and I played it so that Liz agreed with him. I think that's why Liz has held her own over time.

"But Katy Manning, who followed me [playing Jo Grant], was terrifically successful so it proved to him he was right. I couldn't have continued anyway because of my pregnancy. Every time I heard the *Doctor Who* music for a long time after, I felt ill! I had a very good dresser who'd been at the National when I was there, and she was the only person who knew. Luckily I didn't grow too much too quickly!"

Dual Role

There was still one story left to record – the parallel universe epic *Inferno*, featuring the familiar UNIT characters' fascistic doubles. "I loved that because I got to play two different sides of the same character. It was

very exciting to make Liz a sort of concentration camp official, yet have her retain her other side's humanity. That was quite an interesting character thing which I didn't recognize at the time. Filming *Inferno* was a bit traumatic because the director, Dougie Camfield, fell ill and Barry had to take over. He knew his stuff inside out, but it was hairy."

Inferno continued the season's longer-than-usual stories – seven episodes as opposed to four or six. "My one concern is that because we did the stories Saturday by Saturday and people didn't have videos, they had to repeat some of the story each week to keep the audience up to date. There was a slight feeling of, 'If [guest star] Olaf Pooley's arms don't get more hairy soon, I'll go mad!' These days things are more concise."

Departure...

Liz Shaw departed *Doctor Who* without the customary leaving scene, but Carrie herself was given a fond send-off by the camera and sound crew. "It was such a lovely team, a really nice lot of chaps. But I wasn't sad to leave. I thought, 'Thank you BBC for training me. I now enjoy being in front of a camera.' That was thanks to 25 episodes of

Doctor Who. I'd been with the National Theatre for four years working with top people, and then to do a whole year of television was golden. Being in a series like *Doctor Who* for too long sometimes stopped your career, but I think I was lucky."

Indeed, Carrie has worked continually in theatre and television ever since. She returned to the *Doctor Who* fold with an appearance in the 20th anniversary special *The Five Doctors* and again as Liz in a spin-off video.

"I did *The Five Doctors* because I was broke! I was hardly in it, just down a corridor as a figment of the Doctor's imagination, but I enjoyed meeting all the girls who I now see at conventions. I realize that the thing I missed on *Doctor Who* was a fellow girl companion. It would have been nice just to have had a few giggles. There was [guest star] Thomazine Heiner in *Silurians*, who I got on very well with, but people didn't come in for long enough. *Doctor Who* was very male-oriented."

Carrie is a very easy and relaxed person to interview, and she reveals that she's actually read a number of interviews with herself which she never gave! She laughs and shrugs. In summation, is there anything about *Doctor Who* she would change?

"I think I'd be tougher now, saying, 'I'm going to have my hair like this,' or 'The character is a scientist, she would be sensible about that.' That comes with experience. There were times when I would have liked to be told, 'You're doing terribly well.' I never was. Now I make it my business to always tell a young person if I see them being very good. Actors on the whole don't get big-headed. They just need encouragement that they're on the right lines."

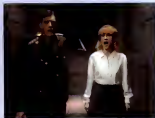
Peter Griffiths



The winning shot of *Inferno*, and the last we see of Liz.



Book for a guest appearance in *The Five Doctors*.





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VISUAL
IMAGINATION

BARRY LETTS

SAVING THE DOCTOR



1969 – the fate of *Doctor Who* depended on the success of the next season, the first in colour. Producer Barry Letts and his production team put the series back on course for another 20 years...

WHEN Barry Letts was approached to take over producing *Doctor Who* in 1969, he was no stranger to the series and Science Fiction in general. As a young man working in repertory theatre in Leicester he had been a keen reader of Science Fiction novels. After he was demobbed from the navy in 1946, he pursued acting and then a production career with the BBC, reading *New Scientist* magazine each month.

Barry's first brush with *Doctor Who* had been directing the 1968 Patrick Troughton story *The Enemy of the World*. He continued directing for another year, and then received an offer from Head of Series Shaun Sutton: produce the ailing Sci-Fi series, which was to move into colour with the rest of BBC1.

"The buzz around the office – or rather, what I was told when I took it over – was

that it was highly likely that this year would be *Doctor Who*'s last," says Barry. "The powers-that-be would make up their mind when they saw how it and Jon Pertwee, who had just been cast as the Doctor, were received. In the meantime they wanted me, as producer for the slot, to try and think of something to replace *Doctor Who*."

In at the Deep End

Even though he was a producing rookie, Barry wasn't given the opportunity to 'trail' his predecessors, Peter Bryant and Derrick Sherwin, and learn the ropes.

"Once I'd accepted the job, Shaun said I could tell Peter and Derrick but no one else until he'd cleared it with his bosses. I had to go and see the two of them socially and talk about



Barry Letts, *Sixties* actor





Lt. Shaw character didn't fit in with Barry's idea for the programme

things that way. When permission came through, I was to take over almost immediately. Jon Pertwee's first season was already well under way, with Terrance Dicks onboard as script editor. Peter and Derrick were eager to go off and do their next job, *Paul Temple*, and so on October 20 1969, they said, 'Right, we're off to Television Centre. If you want to know anything, give us a ring.' I sat there wondering what to do next!

'I learnt how to be a producer by making mistakes. Having been an actor in television since 1950 I had a pretty good idea what a producer did, but it was the nitty gritty of figures and resources which eluded me. I had a bad overspend on that first year because I couldn't say no to the directors. [Director] Mike Ferguson on *The Ambassadors of Death* had a small hijack sequence to shoot, and he ended up with half the army

and a helicopter! I sat there saying, 'Yes, yes, let's do that!' At the same time, I discovered that the budgets were a complete fiction and didn't bear much relation to what you did.'

New Recording Method

One of Barry's first duties was to sort out an ongoing row. 'Shortly before I took over as producer, the show had moved to the newly-opened Television Centre. The scenic services department kept saying, 'It was agreed that you would go on only having the weight of handling of sets you had at Lime Grove. You are filling the new studios with sets and we haven't got the resources to put them up and take them down.' This went on every time. You couldn't blame the set designers - if they



The Ambassadors of Death became a lesson in controlling expenditures



The Master's (Roger Delgado) appearances became more spread apart





(Dinklage) was a bit too silly



Jon Pertwee's Doctor soon became an extension of his own personality

had a studio plan and the money, they would design a set to fit the studio.

"Peter and Derrick were arguing back, saying, 'We were told no such thing. Why move us to Television Centre in the first place if it was going to be this way?' I walked into the middle of this and decided to call some big meetings with the heads of scenic servicing, the man in charge of putting the sets up, the Head of Serials and everyone. We had this round-table meeting and thrashed it out.

"In those days you rehearsed all week and went to the studio at Ladbroke Grove on Friday and worked through the show with the cameras. You had an hour and a quarter to shoot half an hour of television. Some time before, I'd been on a weekly serial, and the

director/producer of that had the bright idea of rehearsing each show for a fortnight – the first episode in the mornings and the second in the afternoons. Both were recorded at the end of the two weeks, and even though it was in effect the same amount of rehearsal time, it made all the difference.

"At this big meeting I said I thought it would be better to do *Doctor Who* this way. There was a stunned silence, and I explained that if we didn't change the sets enormously between the two episodes, it would halve the workload for the scenery department. We all agreed, and the result was that everybody had a much, much better time.

"One of the things I always did as producer was push the limits. When I took over *Doctor Who* it was a cheap show which

always overspent. I went to Shaun Sutton and said, 'This is ridiculous. We always overspend, especially on the effects. Why not give us the money in the first place rather than give it to us reluctantly afterwards?' Bit by bit I pushed the money up, and by the time I left it was a fairly expensive show!"

Leading Man

Barry immediately clicked with his inherited leading man, Jon Pertwee. "We got on very well together. Jon was supremely well-mannered; he was lovely. He was an experienced drama actor, but he had never played straight television. Most of his career had been spent in comedy, radio and cabaret. He discussed the Doctor with me, with Derrick,



Sarah Jane Smith (Elizabeth Sladen) was "just about right"



The Master, over-used at the start

with Shaun, and we all told him the same thing: stop trying to give a performance and let the character of the Doctor come out of Jon being himself. He felt unsafe without putting on funny voice or make-up, and he learnt during that first season to do precisely that. Once he'd found this quirky, dignified dandy he absolutely flourished."

Barry then built his team of regulars, starting with the departure of scientist companion Liz Shaw. "Carrie John, who played Liz, certainly didn't do it badly. She was a very good actress who became a friend, and I used her later on *The Hound of the Baskervilles*. It was the character that was the problem. It seemed foolish to me to have someone who was more or less the intellectual equivalent of the Doctor – it meant there was nobody for the audience to identify with, nobody to say, 'I don't understand'."

"We tried to make Liz more liberated by changing her look in the subsequent stories and pulling away from the fact that she was a brilliant scientist, but it was too late – the character had been established. Perhaps we went too far the other way with the character of Jo Grant, but I think she worked. Katy Manning [who played Jo] was perfect and worked very well with Jon, but she was largely reactive. When she did something it tended to be something silly! I think we got it just about right later on with Sarah-Jane Smith."

The Master

The production team also introduced a recurring villain, the Master. "We were trying to get continuity in the storytelling, but we went too far – it was ridiculous to have the Master in every show that second season – so we then only used him occasionally. That was why Roger Delgado eventually decided to leave: he came to me and said, 'I'm not being offered other work because people think I'm a regular in *Doctor Who*. I'm actually only getting two shows a year, which isn't enough to pay the mortgage.' His next show would have been his last, but of course he tragically died."

Barry explained why the cast worked so well: "Other things being equal, I always tried to get people who were good company members, who didn't 'stir'. I never made enquiries, but I always knew beforehand or went by my gut instinct, and it seemed to work. It wasn't the 'anything for a quiet life' philosophy; if you had someone who was known to be difficult but perfect for the part, you went with them anyway. And Jon behaved in the way a leading man should do, and never stood on his dignity. He would



THE THIRD DOCTOR

CHARACTER

Exiled to Earth by the Time Lords, the Third Doctor often displayed an arrogance that might have been a defensive reaction to his clipped wings. His impatience with his human friends and companions – indeed, Earth and humans in general – was usually genuine, but never diluted his basic concern for them. In terms of style, he was far more of a showman than his predecessors and successors, wearing long capes and frilly shirts, and despatching troublesome enemies with a spot of Venusian karate.

CONTEXT

For a few years, the premise of the series changed dramatically: instead of hopping through Time and Space, the Doctor was based on Earth as scientific adviser to the United Nations Intelligence Taskforce (UNIT). Combating alien invasions was the order of the day, spiced up by the introduction of arch enemy the Master, and the occasional sojourn in the wider Universe, courtesy of the Time Lords. The exile was lifted in the 10th anniversary story, *The Three Doctors*, which led to more off-Earth stories – although the idea of UNIT HQ as a 'home base' continued into the Fourth Doctor's era.

BEST STORIES

1. *The Time Warrior*: Robert Holmes's much underrated semi-historical story, which introduced the Sontarans in the form of the brilliantly emoral Linx.
2. *Inferno*: From the slick and clever Season Seven, an apocalyptic eco-thriller given extra power by a diversion into a parallel Earth, where the Doctor's friends all have fascist military counterparts.
3. *The Silurians*: Another Season Seven epic, in which the Doctor fights a losing battle to reconcile the humans and their ancient reptilian cousins, the Silurians.

BEST QUOTES

"Believe me, Men is not weak. He is only too proficient at devising weapons of annihilation and using them." A characteristic lament for Humanity in *The Sea Devils*.

"I had to face my... my fear, Sarah. I had to face my fear. That was more important than just going on living." The Doctor faces up to his responsibilities and suffers his third regeneration as a result, in *Planet of the Spiders*.

"Listen to that! It's the sound of this planet crying out its rage!" Armageddon in *Inferno*.
John Binn

The ninth season's opening 'gimmick' was the return of the Daleks in *Day of the Daleks*



go over and introduce himself and welcome the guest actors."

Barry's very first season had a rather different style. "Well, I've been criticized, near castigated by some fans, for some of the changes I made. It seems to be generally accepted that *Doctor Who* changed after that first season with Jon. I think that's true. We inherited all of the stories except *Inferno* from Peter and Derrick, and they had set up the Brigadier, for instance, as being a far more gritty character.

"The changes were largely due to the personalities of all the people concerned – me, Terrance, Jon and indeed Nick Courtney. We all got on very well, and so things like the

Brigadier's attitude inevitably softened. It was a natural progression rather than a deliberate policy to not be so 'harsh', shall we say. We still had some pretty strong things to say, but we said them in a slightly different dimension."

Shorter Stories

One of the most noticeable changes was the disappearance of seven-part stories. "They were too long, far too long. The fifth episode always dragged on a six-parter, so on a seven-episode story you were treading a lot of water. One of the things that went wrong with Patrick Troughton's last story,

The War Games, was that it was simply too long, despite being a perfectly good and well-written story. I always liked the four-episode stories best, and I think later producers tended towards four as much as possible. It gave you more 'first nights', as it were, to pick up a new audience, but it always came back to resources – first episodes brought with them new sets and new monsters, so more expense."

Success

Doctor Who was a certified hot property once more under Barry and Terrance Dicks. He is typically modest. "Once the series had got going with Jon, the BBC was enormously enthusiastic. My immediate boss, Ronnie Marsh, Head of Serials, loved the series, and we were the apple of his eye because we had got a successful programme. Both Terrance and I wanted to leave after three years because we felt the same ideas were starting to come round again, but Ronnie persuaded us to stay."

Each year the production team would endeavour to find a 'gimmick' with which to open the season, including the introduction of the Master and the Sontarans. For 1972, they planned to bring back the Daleks. "It was simply that they hadn't been around for a while. In general, people who worked on shows with the Daleks didn't like them. Once you'd seen them and they'd done their thing, that was that. I remember Paddy Russell, who directed *Invasion of the Dinosaurs*, saying, 'Yes, Barry darling, I'll do the show as long as



The Sontarans opened the eleventh season



William Hartnell could only appear in pre-filmed sequences for *The Time Monster*



The first three Doctors (Patrick Troughton, Jon Pertwee and William Hartnell) combined forces to open the anniversary tenth season

you don't ask me to direct any (in cans!) I knew what she meant!

"They'd been off the screen for some years and people were starting to ask where they were. It was Huw Weldon who actually said to us, 'Where are the Daleks these days?' Terrance and I looked at each other and thought, 'Don't know if this is a royal command or not, but...'

I think we'd discussed it and decided we couldn't justify it in story terms, but when we were trying to find a gimmick for the anniversary season, we rethought the concept. As it turned out we were just in time, because poor Bill Hartnell [the first Doctor] was very ill. He said, 'Yes, great,' when we contacted him, and the early draft scripts had actually come in before his wife rang and said, 'Is this right that you're planning to have Bill back? Darling, he can't possibly do it.' Bill had arteriosclerosis, which was a little like Alzheimer's disease.

"I talked it through with her, and asked if he'd be able to read off 'idiot boards'. She

said yes, as long as they were very big and not too complicated. Bill wouldn't have been able to cope with a studio situation so we decided to film him shot by shot at Ealing film studios, and Terrance sat down and rejigged the scripts to match."

Dinosaurs

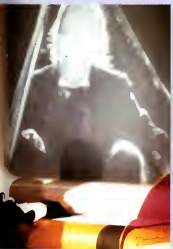
One of Barry's major disappointments on *Doctor Who* was the story *Invasion of the Dinosaurs*, which concerned dinosaurs appearing in a deserted central London.

"That was an example of a story which got added to in the writing and grew. Originally it was just dinosaurs in London, but the fake spaceship and the plot to go back into the Past immeasurably added to it and gave it a whole other dimension. So I liked the story very much, I just hated the bloody dinosaurs. I had a very clear idea of how they should be done, rather like the Drashigs in *Carnival of Monsters* and the maggots in *The Green Death*. But the visual effects chap said, 'Don't worry, I've got somebody who'll do your dinosaurs perfectly. We can farm them out to him.'

"The models were wonderful, but the way they moved was terrible. It was painfully obvious once I'd seen them that we couldn't get the shots we needed. We were also combining location film and videotape, and the problem with that is that video is completely still but film 'floats' slightly. It made the dinosaurs look as if they were floating, whereas it was actually the background. Because of that experience, we later shot Tom Baker's first story, *Robot*, totally on video to help it all mesh."

The Three Doctors

"The same thing happened with *The Three Doctors* the next year. People used to say, 'I've always thought it would be a good idea to get all the Doctors together.'



The dinosaurs in *Invasion of the Dinosaurs* were not too bad to look at, but when they moved...



A little way into *Doctor Who*'s eleventh season, Jon Pertwee announced he was leaving. Barry was not surprised. "I don't know precisely when we knew, but Jon had talked for some time in general terms about it being time to leave. He later told the story that he went to his old friend Shaun Sutton, who had become Head of Drama, and said he wanted more money to go on doing it, and Shaun said, 'Sorry, the budget won't stretch to that'. The truth was that he was devastated by Roger Delgado's death. Then Terrance said he was leaving, and I said I was leaving. Katy Manning had already gone. The whole set-up was changing around him. Although he got on very well with Lis Sladen [Sarah-Jane Smith], she was someone new.

"Jon also at one point said to Terrance, 'People are starting to stop asking me to do other jobs. If they stop entirely I'll never work again.' He had to stop while people still remembered him as something other than *Doctor Who*."

A New Doctor

Barry thus found himself with the daunting task of finding a new Doctor. "Terrance and I had discussed it some years earlier, in general terms, because we had thought that Jon would probably want to go after about three years. It was quite a difficult thing because it was such a prestigious job. If you got in touch with someone and they were eager and you then decided not to go with them, there could be problems.

"So I made it a rule that whoever I was speaking to – and I did speak to some pretty prestigious people – I always said, 'I would like to get together and have a chat about the possibility of you being cast in *Doctor Who*. We'll see how you like the idea and how I like the idea. I'm doing this with a lot of people, and at the end of the day I'll make up my mind.'

"That worked very well. Graham Crowden came along, and he said, 'To be honest, I don't think I could commit myself.' He was worried that he'd be 18 months in and offered a lovely part at the National and want to leave. So he was tempted but couldn't. Michael Bentine was a hot favourite at one point. He wanted to do it and I was very keen, but he had never been in anything where he wasn't also involved in the scripting side, from *The Goon Show* onwards. That just wasn't possible with *Doctor Who*. Alfie Bass was another one of the chaps we'd discussed.

"I'd seen quite a few 'hopefuls', and at this time the Head of Serials changed – Ronnie Marsh left and Bill Slater joined. He



Graham Crowden (left, and later to appear as Soldeed in *The Horns of Nimon*) was a possible fourth Doctor

said, 'Have you considered Tom Baker?' I didn't know who that was, and he explained that Tom was a very good actor who'd been at the National and had worked with Bill in a *Wednesday Play*.

"I don't quite know where Tom got what he put in his autobiography, but my memory is that I met him in the BBC bar at lunchtime with Bill Slater. I was most impressed by him as a bloke – he was very charismatic, a bit of an eccentric, and if he

was a good actor he would be absolutely right for the part. I told him this, and Tom said, 'I'm appearing at a cinema in Victoria in *The Golden Voyage of Sinbad*. Why don't you go and have a look?' I collected Terrance, and off we went to the movies. At the end of it I turned to Terrance and said, 'As far as I'm concerned we've found our Doctor'. Terrance agreed completely, and I rang Tom straight away and offered him the part."



The sets for *The Ark in Space* were re-used in *Revenge of the Cybermen*

It was all change on *Doctor Who*. "Just as I inherited most of my first season, [incoming producer] Philip Hinchcliffe inherited a lot of Tom's first year from me. You had to work well ahead. We'd got to the point where we thought it would be a good idea if we could use the same basic sets for two different shows, so we doubled up on *The Ark in Space* and *Revenge of the Cybermen*. By the time they hit the studio, Philip was the producer.

Barry stayed on for a couple of months in an advisory capacity to Hinchcliffe and then moved on to producing the BBC classic serials, where he stayed for 10 years. In that time he returned to *Doctor Who* twice: to direct the 1975 story *The Android Invasion*, and in 1980 as executive producer on Tom Baker's last season.

"The title of executive producer was very rare at the BBC in those days. There was always someone who had that position, who represented the BBC in the equation, but they were rarely called that and were usually the head of department. Just before John Nathan-Turner took over as producer and Christopher Bidmead joined as script editor, the Drama Series and Drama Serials departments were amalgamated. Graeme McDonald, who had been Head of Serials, suddenly found he was in charge of a department with twice the number of people and twice the output. He was snowed under.

"He got in touch with me and said, 'Could you keep an eye on *Doctor Who*

Richard Griffiths was a candidate for the fifth Doctor



for me and he a reference point for the past?" I was there to look at the scripts and give advice, keep an eye on the violence and so forth, but otherwise leave the producer alone to get on with his job. I was a backup – if John needed anything, he would come to me and I would sort it out, though I don't think the situation ever arose. I would then see the final show and make any relevant comments for future reference."

Another New Doctor

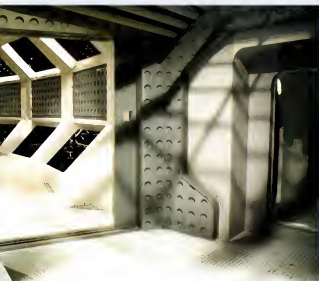
Barry was, on the whole, very impressed with the new producer's work, singling out his first production, *The Leisure Hive*, and the early Peter Davison story *Kinda* for particular praise. He was also party to the casting of Davison as the fifth Doctor.

"We first went to see Richard Griffiths, who was recording a sitcom at LWT. He would have been a very good Doctor, but he wasn't available. John then told me he would like to have Peter Davison, and I said, 'Yes, go ahead'. I had been very impressed with him in *All Creatures Great and Small*. I felt he turned out to be a little too lightweight, to be honest, because although he's a very good actor, the Doctor needs a little more gravitas, the authority of years."

Barry was only credited as executive producer for the one season. "At the end of the year, John went to Graeme McDonald and said, 'I don't think I need Barry's input any longer. I think I can manage by myself, is that OK?' Graeme came to me and asked if that was all right – because they were paying me £500 a year extra to do it – and I laughed and said, 'I'm quite happy as long as you don't take the £500 away!' He said that was fine. I fully understood John's point of view."

Barry points out that 30 years have passed since his first engagement on *Doctor Who*, and he looks back with great fondness on the series which has played an enormous part in his life, and to which he has contributed so much.

Peter Griffiths



ROY SKELTON

MONSTROUS VOICES



He began by giving voices to the mute Monoids, voiced two versions of the Sixties Cybermen, appeared twice in the Seventies and spoke for the Daleks from 1967 to 1988...

ACTOR, WRITER, SINGER, MUSICIAN – he plays the piano, saxophone and clarinet – and voice man, Roy Skelton trained at the Bristol Old Vic Theatre school, and worked in Oldham Rep before joining the Bristol Old Vic Company. He then spent a year in Oxford at the playhouse, which proved memorable. "It was a super time," recalls Roy. "The director was

Peter Hall, Maggie Smith was ASM, Ronnie Barker was leading man to my lead juvenile,

and John Schlesinger was also there, but he got the sack, and we can't talk about that!"

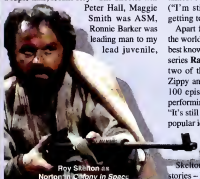
He's appeared in West End musicals – "I still enjoy singing, and have quite a good baritone" – several movies, including the Hitchcock film *Frenzy*, in which he played the detective who arrested John Finch, most of the Brian Rix farces, and has played almost every part in panto, except Buttons ("I'm still desperate to play it, but I'm getting too old!").

Apart from his important contribution to the worlds of *Doctor Who*, Roy is, perhaps best known for his work on the ITV children's series *Rainbow*. He provided the voices for two of the show's best-loved characters, Zippy and George, as well as writing over 100 episodes, and writing, directing and performing in the first *Rainbow* Roadshow. "It's still fondly remembered, and was very popular in its day. It kept me very busy, I'm happy to say, over a 20-year period. Sometimes I was even too busy to do *Doctor Who*!"

Skelton has featured in over 16 different stories – his was the voice of the Monoids

in the recently released BBC video of *The Ark* – most prominently during the early Seventies, although he first gave voice to the Daleks in 1967.

"Peter Hawkins and I were doing the voices for the one where the Daleks all go through a machine which made them nice [*Evil of the Daleks*], and the shot where they were being humanized occurred at the end of a very stressful studio day; several things had gone wrong, tempers were very frayed and everyone was on edge. When 'my' Dalek came through this machine it was



Roy Skelton as Norton in *Climb in Space*



Mind control problems for James in *The Green Death*



supposed to turn to Peter's Dalek and I sang *What's it all about, Alfie*, in character, which dissolved the tension and got a big laugh, but the director was furious as he was still up against the clock! It was Peter Hawkins, in fact, who recommended me for the Dalek voices as I'd worked with him previously."

The Second Doctor

Roy continued on the series voicing the Cybermen and the Krotons – "Patrick Troughton was a superb Doctor, he gave the role a lot of thought" – before making his first on-screen appearance in 1971's *Colony in Space*.

"That was a laugh!" He recalls. "I played Norton, and we had a scene where I had to lie in front of Jon [Pertwee] and Katy Manning and gasp, 'The lizards are after me!' and no matter how we tried, we couldn't rehearse it for laughing. We got it first time on take, though."

His next 'appearance' was as Wester the Spiridon in 1973's *Planet of the Daleks*. "I did appear briefly, under a mask, of course, although Wester was invisible most of the time, which was a shame, as I had some nice scenes with the lovely Katy Manning."

He was also a Dalek on the Season Ten serial of course, as usual, doing the voice live from a booth on the studio floor.

Were the Dalek voices ever characterized? "They didn't just shout at people and exterminate them, you know! Us voice men made a rule although Dalek voices could go up in pitch, we couldn't pitch them down beneath a certain level, and the boss Dalek always had the deepest voice, a weaker one would be higher, and we always raised pitch if we were in trouble, if the Dalek was being attacked, or whatever. These rules were broken later on, though, by people who will remain nameless!"

Sadly, Roy was unable to be present in studio for *Genesis of the Daleks*. "I was off doing *Rainbow*, so pre-recorded all the Dalek dialogue. It was a shame because I was asked to play Davros as well, but my friend Michael Wisher did an excellent job, and he provided some of the Daleks' voices for the story, too."

Roy's previous visual appearance had been on *The Green Death*, standing in for Tony Adams, who had been taken ill.

"I knew the director, he knew I could act, and I got a

phone call about 11 o'clock the previous evening saying 'Can you come in tomorrow and do it?' so I arrived the following day and did my bit. It only took a morning to do."

The Fourth Doctor

His next involvement with *Doctor Who* came in 1975 with *The Android Invasion* for former producer-turned-director Barry Lettis.

"Barry was a lovely chap. He'd been an actor himself, so he knew what it was all about. I played Marshall Chedaki, behind another mask, with Martin Friend as the chief villain – he's another very receptive actor. I didn't get to go out on location with that one."

And what of the series' new star, Tom Baker? "I never really got close to him," admits Roy, "although we opened Blackpool illuminations one year, probably 1975 or 6. He was a very difficult person to get to know – rather like the Doctor himself, I suppose."

Having worked throughout the series' run, what changes occurred?

"Oh, every time I went back they were doing something new. I had a very happy time working on *Doctor Who*, and many of the actors and crew became friends, so this is not a criticism of any them, but the show did get unnecessarily technical as it went along, in terms of both special effects and dialogue. As the effects got more com-

plex, they cost more money, and *Doctor Who* was always produced on a shoestring. It was always about good stories, which were originally aimed at children, and it gradually moved away from that, and I think that's what made the show lose its sparkle, really."

"Jon Pertwee especially disliked all of the technical jargon that he was required to say. Apparently, he was known to rip pages out of scripts, saying that if he couldn't understand it, he was sure that the audience couldn't. Barry Lettis was always very keen on experimenting with special effects, chromakey and what have you, but I think the actors just regarded all that as a necessary evil."

Roy's next appearance was as the Kastrian King Rokon in *The Hand of Fear*. "Oh, that was just a cameo! I played an old man who was already dead. The story of my life!" He laughs, then remembers, "Of course, that was Lis Sladen's last one, wasn't it? I still see her and her husband Brian Miller quite a bit. In fact, he appeared with me in Barry Lettis's production of *Alice in Wonderland* for the BBC. He played the Griffin, and I did the Mock Turtle and sang, which was quite fun. Brian was also a Dalek voice in some of the later *Doctor Whos*, I believe."

Five Doctors

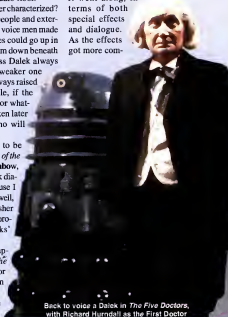
Destiny of the Daleks and *The Five Doctors* also featured his ring modulated vocal refrain – the latter featured that famous outtake of him and the Dalek going berserk.

"Yes, I chased Dickie Hurndall down a corridor!" remembers Roy. "That was just a cameo as well, but it was fun to go back and see what was happening. The show had changed a lot since 1965!"

In between his roles on the series and *Rainbow* Roy travelled a lot, taking his one man show about the French songwriter Jacques Brel around the north of England, as well as travelling to Paris and Hungary to re-voice films into English. He now lives in London with his wife, and writes for the *Rainbow* comic.

"I enjoyed all my *Doctor Who* stories, he asserts. "In some ways, it's a shame I was unable to do more. I was usually busy on *Rainbow* in those days, which I'd do for 30 weeks a year, and then write scripts during the holidays. It was regular, enjoyable work and good money. *Doctor Who* was a lovely programme to work on, though, as well as being popular and great fun to watch. It's sad that it's not still around today."

Stephen Black



Back to voice a Dalek in *The Five Doctors*, with Richard Hurndall as the First Doctor

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SARAH SUTTON

TIME'S ORPHAN



The quiet, sensible one aboard the TARDIS in a time of turmoil, Sarah Sutton's Nyssa brought a little scientific stability.



DOCTOR WHO came a little out of the blue for Sarah Sutton. "When I was about 18 or 19, and I'd been working for some years in the industry, I thought, 'It would be nice to do something fun. I'd love to do *Doctor Who*.' That sounds corny, I know, but I was very happy when the interview for Nyssa came up. It was only for the one story at that stage, *The Keeper of Traken*, but I liked the part and thought it had possibilities. I read for John Black, the director, and then he called [producer] John Nathan-Turner down from 'up high' for me to read again. I went off home, and a few days later my agent rang and said they'd like me to do it. I think I found out I was going to carry on in the series just before the first lot of filming."

For two years in the early 1980s, Sarah Sutton played Nyssa of Traken, the tragically-orphaned young scientist with a heart of gold. *Doctor Who* was in the process of reinventing itself – Peter Davison was taking over as the Doctor, surrounded by new companions, and the look of the series was updated for the new decade. Settling into a quiet corner of the cafe, Sarah sipped her fruit tea and described to *TV Zone* her first episodes.

"I remember I was absolutely terrified of Tom Baker!" laughs Sarah. "He was a very imposing personality, and I felt like a new girl at school. It was a difficult time to come in, I think, at the very end of Tom's seven years. I don't think I was totally relaxed, even though I was enjoying it. I didn't particularly enjoy the second story, *Logopolis*,

though. The transformation scene between Tom and Peter Davison was done at quarter to 10 at night, a huge rush to get Peter changed and everything. You always had far too much to do in the studio, and Tom was doing his last scene after seven years amid all this. It was a bit fraught, and we were quite pleased when it was all over."

Lack of Space

As Sarah herself points out, the TARDIS got rather crowded around this time. Aside from Nyssa, there was the awkward mathematics genius, Adric (Matthew Waterhouse), and the mouthy Australian air hostess, Tegan, played by Janet Fielding. I wondered if Sarah ever felt Nyssa was overshadowed?



"That's a fair point. Nyssa was obviously the quiet one, the thinker, whereas Tegan ranted and raved and got the explosions! Nyssa was very much the type to step back and maybe contribute a good idea. That's a bit like me – to my detriment, I think. I wish I was more the other way, a bit more forceful and able to stand up and have myself counted sometimes. Janet and I had very different personalities, much in the same way as our on-screen characters were different."

Getting Together

Nevertheless, the company really started to gel at the beginning of Peter Davison's first season. "*Castrovalva* [Davison's debut] was shot quite late on, although it went out

first, so we all knew each other quite well by the time we did it. That probably helped. We were a good bunch, we all got on well. I felt very close to Janet and Peter, almost like family. We had a lot of laughs, a lot of leg-pulling: Peter used to pull Janet's leg terribly. You couldn't afford to be too sensitive!"

This family atmosphere extended beyond the working day. "I would see Janet sometimes. I saw Peter and his then-wife Sandra occasionally, although he was always off doing voice-overs or something – we called him Chocolate Chip Cookie because he was flavour of the month! I met my husband while I was doing *Doctor Who*, so it was also a time of change for me. My husband's not an actor, so it was all very new to him, and Peter and Sandra were very kind. We

went over to their place sometimes, and we'd have a picnic, play tennis or whatever. I really appreciated that."

Doctor Who's 19th season encompassed a wide range of styles, from the Space Opera of *Four to Doomsday* to the historical adventure of *The Visitation*. One story Sarah remembers particularly fondly is *Black Orchid*, a bold two-part experiment in pure historical mystery. She also got to play two parts: Nyssa, and her double, Ann Talbot.

"We filmed *Black Orchid* down in Sussex somewhere, very close to where we shot *Castrovalva*. I enjoyed playing the dual role, and getting away from Science Fiction for a bit. Peter got to play some cricket, and Janet and I got to change frocks, so everyone was happy!"



THE FOURTH DOCTOR

CHARACTER

The Fourth Doctor probably remains the most memorable incarnation: with his curly hair, floppy hat and stupidly long scarf, he would always stand out from the crowd. He was a wild card, utterly lacking a sense of fear and displaying open contempt for all forms of authority. His particular genius was an ability to shift his manner in a split second from frivolity – flashing the familiar toothy grin – to deadly seriousness (complete with Tom Baker's patented wild staring eyes). The familiar icons of the series, the jelly babies and the sonic screwdriver, are most closely associated with the Fourth Doctor.

CONTEXT

Over the Fourth Doctor's seven-year tenure, the series had three different producers, all of whom put their own distinctive brand on Doctor Who. Philip Hinchcliffe's three years were characterised by dark, Hammer-style Horror tales, with themes of possession and transformation. Graham Williams's three years were lighter, aided by the presence of Douglas (Hitch-Hikers Guide) Adams as writer and script editor, and introduced the now notorious robot dog, K-9. Tom Baker's final year, produced by John Nathan-Turner, had a hi-tech style and serious SF underpinnings. K-9 was disposed of, and an ill-judged attempt to start his own spin-off series thankfully fell at the first hurdle.

BEST STORIES

1. *City of Death*: Douglas Adams delivers the goods, with a furiously enjoyable romp set in Paris and guest-starring Julian Glover and Catharina Schall.
2. *The Seeds of Doom*: A disturbingly vivid, violent and clever portrayal of a parasitic vegetable life form, which takes over its human host, grows and consumes animal life.
1. *The Robots of Death*: A sinister futuristic murder-mystery, in which a society dependent on robot slaves is terrorised by a robot-obsessed psychotic.

BEST QUOTES

"Just touch these two strands together, and the Daleks are finished. Have I that right?" The Doctor comes close to achieving his mission, to destroy the Daleks at their moment of creation, and falters, in *Genesis of the Daleks*.

"It's the and – but the moment has been prepared for." Probably the best regeneration sequence, as the Fourth Doctor recalls his friends and enemies at the foot of a radar telescope, in *Logopolis*.

John Blinn

Nysa in the grasp of her possessed step-mother, controlled by the Malku (right)



The final two stories of the year were like the proverbial chalk and cheese. First up was the epic return of the Cybermen, *Earthshock*, which also saw the death of Adric. "*Earthshock* was a really good story. I think Matthew [Waterhouse] was lucky to go in that way, with a bit of a fuss. It was a good script, and the Cybermen were good baddies, and that tends to bring out the best in everyone. The enthusiasm catches on. Unfortunately, I did not understand a word of what was going on in the next story, *Time-Flight*! It seemed a bit shoddy, too. I liked stories where we did a lot of location filming, but we froze to death on that one. We

got to stand on the roof of Terminal 3 car park in the snow instead!"



Tegan and Nysa

Sarah returned for four stories in the next season, *Doctor Who*'s 20th anniversary year. In the third story, *Mawdryn Undead*, Mark Strickson joined the TARDIS crew as the sneaky Turlough.

"I'm very fond of Mark. I saw quite a bit of him when he was living in Australia, because my husband and I took five months off and basically went around the world. It was wonderful. Mark



very kindly sent me copies of the two documentaries he's just done, one on snakes and one on crocodiles, because my daughter's very into that sort of thing."

Nyssa's time with the Doctor came to an end in the next story, the appropriately-titled *Terminus*. "I wasn't offered a further contract, so that was it, really. It was all perfectly amicable, but I probably would have stayed a bit longer if it had been my choice. I was really pleased I wasn't sent off to marry somebody or do something insipid, though. Nyssa went back to her roots, didn't she? It was quite in character for her to stay and help others, a nice way to finish. It was a very sad day in the studio."

Pox of Delights

As with many child actors, Sarah has had mixed fortunes in her adult career. Raising a family has kept her out of circulation, and she laments that British television doesn't make that many productions now. One 'memorable' time in the Eighties, however, was Sarah's bout of chicken pox.



THE FIFTH DOCTOR

CHARACTER

Dressed in Edwardian cricket whites, the Fifth Doctor was easily the most understated incarnation – although that didn't stop him losing his patience with his companions from time to time. He was also the most fallible incarnation, failing to get Tegan back home (then leaving her behind by mistake), letting young Adric be killed, and botching an attempt to assassinate Davros. And yet, he may also have been the most heroic incarnation, always ready to put his own life in jeopardy to save others – culminating in his self-sacrifice for Peri's sake in *The Cave of Androzani*, triggering his regeneration.

CONTEXT

With its new twice-weekly slot and an increased number of companions, *Doctor Who* took on something of a Soap Opera style in the early Eighties. Conflict between the main characters was a strong theme, as was the reappearance of the Master as a regular villain. Producer John Nathan-Turner sought the fans' approval by reviving several other elements from the series' past, including Omega, the Black Guardian and a host of old incarnations and companions in the 20th anniversary special, *The Five Doctors*.

BEST STORIES

1. *Snakedance*: The Doctor discovers the origin of the Mara (first featured in *Kinda*) on the planet Manussa, famously guest starring Martin (Man Behaving Badly) Clunes.
2. *Kinda*: A foray into the surreal, loaded with Christian imagery and Buddhist allusions, in which Tegan is possessed by an ancient evil called the Mara.
1. *The Caves of Androzani*: The Fifth Doctor goes out on a definite high in a deadly serious pseudo-political thriller, with an SF version of *Phantom of the Opera*.

BEST QUOTES

"[Emotions] also enhance life. When did you last have the pleasure of smelling a flower, watching a sunset, eating a well-prepared meal? For some people, small, beautiful events are what life is all about!" The Doctor defends emotions to the Cyberleader in *Earthshock*.

"Not a very persuasive argument actually Spitz, because I'm going to die soon anyway. Unless of course I can find the antidote, and I owe it to my friend to try because I got her into this. So you see: I'm not going to let you stop me now!" Half crazed by spectrox toxemia and driven by concern for his companion, the Doctor seems ready to risk everyone's lives by crashing a ship down on Androzani Minor, in *The Caves of Androzani*.

John Binn



Nyssa with the Fifth Doctor in his debut story *Castrovalva*

"I was doing *Cinderella* in Gravesend, and I got chicken pox in the first week of rehearsal. I was 21 by this stage, and so I was obviously not well. I rang the production office, and they said, 'Well, you can have Monday off, but we need you back Tuesday!' I was living in digs at the time, so I was very miserable. I was all right during the run of the show, but I was completely out of it for about three weeks afterwards."

Dimensions in Time

Sarah appeared on the 1985 *Children in Need* line-up of *Doctor Who*'s stars

throughout the years while she was contagious, before the spots appeared, and she giggles at the thought that she could have infected the entire history of *Doctor Who* with spots! Eight years later, she rejoined a galaxy of *Who* regulars for the special 3-D *Children in Need* sketch, *Dimensions in Time*.

"Everyone was doing it for nothing, and because of that a lot of people were working on other jobs at the same time.

Peter Davison, for example, came in, did it and disappeared, and that was so sad – it would have been lovely to have had the luxury of spending some time chatting. In some ways I would rather have not gone back for that little bit – I felt very sad going in and then having to leave again so quickly. It was great fun to do, though, on the *EastEnders* set. My daughter was only two or three, and she studied it very carefully and said, 'Monsters chasing mummy – mummy running.' I thought that summed up *Doctor Who* beautifully!"

Doctor Who was evidently a happy time for Sarah Sutton. I wonder if she can sum up the series' effect on her? "It was a time of real change in my life. Because I'd done so much work as a child, I hadn't really had what I'd consider a normal adolescence. I'd had responsibilities and a very different lifestyle to most teenagers. I felt very grown up on *Doctor Who*. My very happy memories of it include being a member of the BBC Club, and going to the bar, and being with people I adored, like Peter and Janet. I met my husband, had a great social life, and a great job. I don't think I've ever had a happier time."

Peter Griffiths



Sarah and Mark (Turlough)

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COLIN BAKER (1984-86)



CHARACTER

In stark contrast to the effable Fifth Doctor, the sixth incarnation was brash, arrogant, argumentative, and loud. Immediately following a particularly turbulent regeneration, his character was even more extreme: the new Doctor even grabbed Peri by the neck and started to strangle her, until he realized what he was doing. Perhaps the disagreeable aspects of the sixth Doctor's character in his early stories (specifically, Season 22) was a hangover from that experience. Certainly, by Season 23 he had mellowed considerably, actually seeming to enjoy Peri's company rather than suffering it, and taking Mel's jokes about his need to lose weight in good humour. But he always retained a certain edge, an unpredictability, which made him a very interesting Doctor to watch. If only he hadn't spent his entire era wearing what looked like a patchwork duvet...

CONTEXT

After a debut story at the tail end of Season 21, Colin Baker's first season used the experimental format of double-length episodes, and returned to a Saturday evening slot. The stories were a mix of nostalgia (Cyberman, Daleks, Sontarans, the Master and the Second Doctor all returned) and some quite startling horrific content (including a man's wrists rather bloodily squeezed by a Cyberman, and a cannibal munching on a recently live rat). Prompted by disappointing ratings and budgetary concerns, the BBC ordered a break in production of the series and

DOCTOR
WHO

6

THE SIXTH DOCTOR



Blustering into trouble, equipped only with his self-importance, a handy quote and an overcoat that looked like a migraine, the Sixth Doctor was certainly unique.



Arrogant and smug, but a gentleman at heart

brought it back 17 months later, in a 14-part season of 25-minute episodes. This was *The Trial of a Time Lord*, an epic in which the Doctor was put on trial for interference (again), incorporating three distinct stories as 'evidence' for the jury. It was also, unexpectedly, Colin Baker's last appearance as the Doctor...

CONTROVERSY

The decision to suspend the Doctor for 17 months prompted some severe protests, including a concerted campaign by *The Sun*, and a quite appalling single, which thankfully missed the Top 40 by a mile after Radio 1 declined to play it. *The Trial of a Time Lord* was, and remains, a story that split fandom down the middle: not without its high points, but so horribly confused over its 14-episode span that by the end, it arguably makes no sense at all. Fans are more

unanimous about their condemnation of the next BBC decision, though, which was effectively to dismiss Colin Baker by asking him to appear in only the first four episodes of the next season. Such intervention in casting decisions was unprecedented for the series, and still leaves a nasty taste in the mouth. Thankfully, Colin himself is grateful enough to maintain a contact with the Doctor Who world, regularly appearing at conventions,



Colin Baker and Nicola Bryant hang around the set

meeting fans, and even writing fiction for *Doctor Who Magazine*.

BEST STORIES

3. *The Trial of a Time Lord*: Well, some of it, anyway. Robert Holmes's segment (parts one to four) set on an Earth ravaged by fire is quietly charming, and underrated, while the Thoros Beta segment contains some top-notch drama, particularly in part eight, and the Vervoids segment is a great deal of fun. Part 13 is also very good, very surreal and sinister, but unfortunately sets us up for a big disappointment with the final episode. A case of too many cooks, but some very good ingredients in the broth nevertheless.

2. *Vengeance on Varos*: A deeply unpleasant and provocative drama about an Earth colony where violence has become the only entertainment, which also introduced the brilliant Nabil Shaban as the loathsome slime-slug, Sil.

1. *Revelation of the Daleks*: Equally tasteful, *Revelation* has dead people being used for food, disembodied brains being converted into Daleks, and Devro's one remaining hand being blown off. It's also deliciously grotesque, and the high point of the 22nd season.

BEST QUOTES

"That is the smell of death, Peri. Ancient mud, heavy in the air; fruit-soft flesh peeling from white bones; the unholy, unburialable smell of armageddon. Nothing quite so evocative as one's sense of smell, is there?" An example of the very horrible tone of Season 22, and the sixth Doctor within it, from *The Two Doctors*.

"You... killed Peri!" At the close of *The Trial of a Time Lord*, part eight, it looks as if the Doctor's companion, her mind inhabited by

Bonnie Langford played assistant Mel Bush



one of Sil's race, has been assassinated – by order of the Gallifreyan High Council. Colin Baker's portrayal of the Doctor's shock and anger in reaction to seeing this is superb, and it's only a shame that we later discover Peri survived after all, and got married to Brian Blessed.

"Power-mad conspirators – Daleks, Sontarans, Cybermen – they're all in the nursery compared to us! Ten million years of absolute power: that's what it takes to be really corrupt!" After the revelations of the Time Lords' conspiracy to destroy Earth, the Doctor loses his patience with his own race, in part 13 of *The Trial of a Time Lord*.

John Binn

SOPHIE ALDRED

BANG & BLAME



With a bag of explosives and an attitude to match, Ace took the *Doctor Who* companion kicking but certainly not screaming into the politically correct Eighties. Sophie Aldred talks about her time on the show.

WHEN DOCTOR WHO ceased production as a regular BBC series in 1989, it was under the care of one of the most popular Doctor/companion teams for some time. Alongside the seventh Doctor, played by Sylvester McCoy, Sophie Aldred's Ace had shared much of the spotlight and proven that *Doctor Who* girls could be more than the screamers and good-natured adornments of old. As *TV Zone* discovered over lunch at trendy Browns in Covent Garden, Sophie is hugely fond of the character and series which remain part of her life and career to this day.

So how does Sophie view her relationship with *Doctor Who* now, nine years after filming the last story? "I'm very grateful that it's still allowing me the opportunities it has. It opened a lot of doors for me and closed very few. Although it hasn't taken me on in the field of acting, it's given me other op-

portunities like going to America, and Australia last year. I've met a lot of people at conventions, and developed friendships with people like Lis Sladen [fourth Doctor companion Sarah Jane Smith], who I watched as a child. There's also the writing side, having had a book published [Ace!] and writing for magazines. *Doctor Who* has expanded my horizons not only in terms of career, but also personal things, which is much more important."

Significant Others

When she auditioned for the part of Ace back in 1987, Sophie was heading into musicals. "When my agent put me up for *Doctor Who*, I didn't think anything of it – when you go for interviews, some things come off and some things don't. I was just rolling along and enjoying myself. But there was

something about the audition for *Doctor Who* that clicked. Part of me knew I'd got the part. My friends, most of whom aren't in the acting business, thought it was hilarious. They also thought it was hilarious that I'd be working with Bonnie Langford!"

Sophie's first taste of the series was the cast read-through for her debut story, *Dragonfire*. "It was at the BBC rehearsal rooms in North Acton. Everyone was right over the other side of the room around a table, and I remember thinking, 'This room seems very large for me to walk across!' I recognized Bonnie [outgoing companion Melanie] straight away, of course, and she was wearing the ripped denim that was very trendy at the time. I was standing there in this old striped T-shirt and a pair of shorts and Doc Martens because it was hot, and I felt really insignificant!"

"But the script editor, Andrew Cartmel, came up to me afterwards and said he





Bonnie and Sophie in *Dragonfire*

wanted that look for Ace. I know Ace would have had a pair of these" – Sophie displays the combat trousers she's wearing – "if she'd been around now. The whole day was a blur. It was quite funny to start the read-through as this insignificant girl second row sitting at the back, and to end it with people saying, "That was very good, darling."



'The Special Weapons Dalek'

Being relatively inexperienced at television, Sophie had the additional pressure of finding her feet during *Dragonfire*. "There was the first-time 'Oh my God, so that's a television studio' reaction from me. I was intrigued to see what I looked like on camera. I thought I was far too fat, especially compared to stick insect Bonnie! I looked about three times as big as her in that enormous jacket I'd chosen. There were certain things I brought from theatre that I didn't realize about telly – you aren't meant to choose your own costume as forcefully as I did, for instance. I was used to working in children's theatre, which is a very constructive form of theatre where everyone's opinion tends to count for something.

"I clicked immediately with Sylvester McCoy. We were on the same wavelength, which helped enormously. I got on tremendously well with Bonnie, and she was very supportive to me on those first episodes. I felt weirdly protective of her. She has such a bad press, and I'd gone in there typecasting her myself, possibly thinking I wouldn't like her very much. Everything was overturned and she was great, completely different to how I expected. She and Sylvester were two very experienced actors who'd been around for a long time, so I watched them being very positive about what they were getting out of the series, taking a lead and intelligently discussing the script."

Sophie found that being the latest 'Doctor Who girl' didn't greatly affect her life initially. "What changed things for me more was that about the same time, a vaguely distant relative died and left me some money with which I bought a flat. It gave me a secure base. The *Doctor Who* changes came later, when I actually started working on the series and realized, 'Crikey, this is quite a big thing. There was no overnight feeling of, 'Oh my God, I'm in one of the most popular and long-running series on British television!' I'd get invited to posh parties, but it didn't make any difference. I knew it could end any minute, so I never took it for granted. I was still riding around on my motorbike and seeing the same friends. I like to think my sense of self was developed enough to realize that the fuss wasn't about me, it was about the fact that I fitted rather neatly into what was required from this character."

Screen Development

Dragonfire fell at the end of *Doctor Who*'s 24th season, so Sophie had a six month break before starting work on her first full recording block. The script editor also took advantage of the break to rally his writers to the new characters. "They could watch *Dragonfire*, for a start. Andrew Cartmel and [producer] John Nathan-Turner were great. All the writers for the following season got together with us in a café for lunch one day, and they knew what I looked liked, which must have made a difference. Both Sylvester and I had something to get our teeth into in the new season because the stories were written for us. In the previous season,





"I'd get invited to posh parties, but it didn't make any difference" – Sophie on fame

Sylvester the Doctor suffered because they didn't know who was going to be cast at the beginning, and of course Ace had been written for a N Actress."

Did this mean there was quite a bit of Sophie Aldred in the mix? "Ben Aaronovitch, who wrote the new season's first story, said, 'Right, I know what Ace is about. She's going to beat up a Dalek with a baseball bat!' That established her in a big way early on and played against the history of Doctor Who girls."

That first story, *Remembrance of the Daleks*, was a great success, opening the 25th anniversary season with a confidence and energy the series hadn't really enjoyed



SYLVESTER MCCOY (1987-89)

THE SEVENTH DOCTOR

CHARACTER

The Seventh Doctor was full of contradictions. On the one hand his prattles, gurning and spoon playing – not to mention the infamous question mark jumper – made him appear something of a fool. On the other hand, he increasingly displayed a sinister propensity to manipulate those around him, and a foreknowledge of events that bordered on omniscience. Strange to think that the Doctor who began his reign mistaking arch-enemy the Rani in a ginger wig for his companion Mel should be the same Doctor who, within the space of a few weeks, finally rid the Universe of both the Daleks and the Cybermen.

CONTEXT

Sylvester McCoy's three seasons saw Doctor Who, in its now reduced 14-part seasons, relegated to a graveyard plot opposite Coronation Street – and yet many of the stories (particularly the later ones) received acclaim from critics and fans alike. Despite this, the series died a prolonged and quiet death after the 1989 season. Eventually the American co-produced TV movie appeared, in which McCoy reprised his role and regenerated into Paul McGann. Meanwhile, Virgin Publishing had carried the torch – and further developed the Seventh Doctor's character – in their series of novels, *The New Adventures*.

BEST STORIES

1. *The Curse of Fenric*: A traditional monster-based romp, given added depth and kudos by the WWII setting.
2. *Ghost Light*: Very slick, very quick, nearly inexplicable three-parter set in a Victorian haunted house.
3. *Survival*: Rona Munro's intelligent and exotic tale of the Choctah People, rounding up the themes of evolution and conflict that informed the McCoy years, and ending the BBC era on a definite high.

BEST QUOTES

"Every major decision creates ripples, like a huge boulder dropped into a lake..." In a café in *Remembrance of the Daleks*, as the Doctor ponders his responsibilities.

"There are worlds out there where the sky is burning, where the sea is asleep and the rivers dream, people made of smoke and cities made of song. Somewhere there's danger, somewhere there's injustice, and somewhere else the tea is getting cold. Come on Ace, we've got work to do." A quiet epitaph for the series at the close of *Survival*.

John Bains



Setting up for *The Greatest Show in the Galaxy*



Silver Nemesi's, the series' 25th anniversary

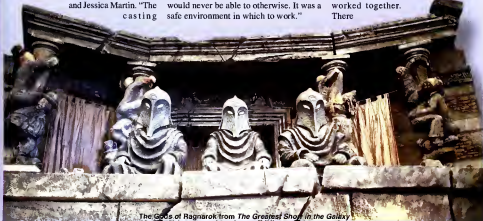
for a number of years. "Remembrance was great. It was just Sylvester and me on our own, and we were able to establish a friendship which then leaked into the relationship between the Doctor and Ace. I slotted into the way he worked, and I think – well, I know – that he found me a supportive person. He was under a lot of pressure, and I'm very patient. That helps in television. He taught me a lot about saying something when things were worrying me."

Guest Liaisons

In common with many *Doctor Who* episodes of the era, that next story, *The Greatest Show in the Galaxy*, boasted a sterling cast including Ian Reddington, TP McKenna and Jessica Martin. "The casting

was brilliant, even in the smaller roles like Peggy Mount as the stallholder and Gian Sammarco, who was playing a specky *Doctor Who* fan type. TP and Sylvester got on like a house on fire, as did Jessica and I. It's funny, I can get back the feeling I had in *Remembrance*, with Simon Williams, Dursley McLinden and Karen Gledhill, and then *Greatest Show* was a different feeling.

"The casts we got really were incredible. It was partly due to John and his endless quest for publicity for the show. He more than anyone else knew what a fight it was to keep *Doctor Who* going, and he knew he'd have to get some classy people in. Actors were queuing up to do it anyway because they could get away with things they would never be able to otherwise. It was a safe environment in which to work."



The Gods of Ragnarok from *The Greatest Show in the Galaxy*

Smile – or else. Season 25's
The Happiness Patrol

TONIGHT AT THE FORUM



ACT SIGMA
IN
THE

GRAND HAPPINESS

PATROL!

AUDITIONS



The Greatest Show in the Galaxy was very nearly abandoned halfway through production. With only its location filming completed, asbestos was discovered in the BBC Television Centre studios and all output was suspended. The production team's ingenious solution was to shoot the circus interiors called for in a tent constructed in the car park of the BBC's Elstree studios. "It was so weird. We as actors were never really aware that the story could have been cancelled. We were more like, 'Oh no, my days off have been changed around. We've got to go to Elstree rather than the studios – that's further on the train, oh well.' It was also difficult because of the noise factor. We had airplanes buzzing overhead, and tankers delivering beer to the Elstree bar, but the crew was just fantastic. Everyone worked together. There



The Curse of Fenric

was always the pressure of not having enough time and having to rethink things when they didn't work, so it wasn't all that much different. In the end it actually worked well that it was all on location. The story had an authentic tent-like quality."

The rest of the season suffered a knock-on effect from the asbestos scare, so much so that Sophie found herself diving straight into filming for the next story, *Silver Nemesis*, featuring the return of the Cybermen. "There wasn't time to think about this being the 25th anniversary story. Sylvester and I were wandering around with our scripts wondering what was next. Interesting little bit of trivia: the place in Greenwich where we shot on our first day is now the Millennium Dome site. That's a wonderful Time Lord type of thing!"

Promises, Promises

The season's final story was the off-beat *The Happiness Patrol*, an all-studio production which received mixed reactions. "I thought of all of that season, *The Happiness Patrol* suffered from a vision that wasn't realized. The idea was that the story was set in a very false environment, all pink and facades. Unfortunately, if you put facades in a studio they tend to look like studio sets! It was a very difficult thing to ask of a designer, and I don't think it came off. It was a shame about the Kandyman [the story's confectionery villain] as well. In the script he was meant to be very menacing and vicious, but there was some misunderstanding and back came this Bertie Bassett costume which wasn't menacing at all! The story could have been spooky or ironic, but it turned out camp."

Nevertheless, the season was a sizable hit with dedicated fans and the broader audience. Following a six month break in which she filmed another block of *Corners*, Sophie found herself rejoining the team for Season 26 – Doctor Who's last as an annual series.

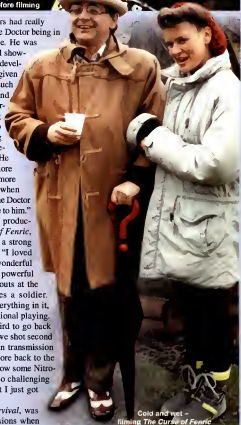


Waiting for the War: Sophie gets her hair done before filming

"By then, the writers had really got into the idea of the Doctor being in a teaching role to Ace. He was taking her around and showing her the sights and developing her. I was being given strong storylines and such a lot of the plot, and Sylvester was so generous in not complaining about that. He was also very keen on getting back to the dark elements of the Doctor. He wanted to be a bit more like William Hartnell, more rusty and shady. Just when you thought you had the Doctor sassed, there was more to him."

The first story into production was *The Curse of Fenric*, widely applauded as a strong and evocative script. "I loved it. It gave me some wonderful acting pieces to do – powerful scenes where Ace shouts at the Doctor, then seduces a soldier. There was a bit of everything in it, from comedy to emotional playing. It was then really weird to go back to *Battlefield*, which we shot second but which was first in transmission order. It was much more back to the Ace of, 'Hey, let's throw some Nitro-9 around!' It wasn't so challenging as a story for me, but I just got on with having fun."

The next story, *Survival*, was one of the rare occasions when

Cold and wet – filming *The Curse of Fenric*

Doctor Who was scripted by a woman, Rona Munro. Perhaps because of this, it's a very strong story for Ace. "I think Rona is a fabulous writer. The story had a completely different feel, set in this urban landscape. I remember reading the script and thinking it was the kind of landscape Ace would really identify with – graffiti and council flats. It was a well-rounded, well-written story for Ace in which you really see her grow up and begin to take more responsibility. There was also lots for me to do in terms of pulling out the acting stops. It required me to do things I hadn't done before, like taking riding lessons to sit on the horse."

The story was filmed at the height of summer in, naturally, a quarry. The heat was oppressive, especially for the actors in the furry creature costumes. "The sun was so reflective, and there were the guys with the reflector boards, and the sand was blowing, and I was wearing contact lenses... I seemed to be always squinting. Sylvester's favourite anecdote concerns the Cheetah person who was so claustrophobic and hot in her costume that she ripped it off and ran home to the train station!"

Ghost Writer

Survival would ultimately be the final story transmitted, but the last to be recorded was the atmospheric tale *Ghost Light*. "I thought the story worked particularly well in terms of sets. It was all set inside this Victorian house, and John Asbridge, the designer, did wonders on the very limited budget with which he was working. He was creating a costume drama on an *EastEnders* budget! Again I had some great acting to do – the scene where Ace confronts the Doctor in the library is one of the best scenes ever written for her. There were also nice moments of humour. More than any other series, *Doctor Who* had a wonderful eccentric sense of humour."

Marc Platt's script received criticism from some quarters for its complexity, chiefly that it required more than one viewing to properly comprehend. "It was an incredibly dense script," Sophie agrees. "The layers of the story were so complex that on one level it didn't work – lots of people did complain that they couldn't understand what was going on. It's true that a good script should tell a story clearly, but I don't think it was Marc's fault. I think it was partly the fault of material being cut, having to edit out some of the through-lines that would have made sense."

Sophie and Sylvester McCoy had no idea that this would be their last work on *Doctor Who*. "We just said, 'See you next year.' A



Survival: Sophie with her Cheetah People contacts in

few weeks later I was rehearsing for *Coroners* and Sylvester rang the studio, having just found out himself, to gave me the news that the BBC wasn't going to make anymore. It was an amazing feeling of shock and disappointment and just not understanding. The series was so cheap to make and made so much money – it seems an extraordinary decision to have made. I look back now and wonder why the hell they didn't just move it to BBC2, but you get used to things like that in this business. Once you've survived a couple of blows like that, you just say, 'Well, that's the way it is,' and go on and do something else."

Sophie was at one point considered for a return alongside Sylvester McCoy in the 1996 BBC/Universal telemovie *Doctor Who*, but it sadly never eventuated. Instead she was able to enjoy it as a viewer. "I thought Sylvester was fantastic in his scenes, really excellent. I thoroughly enjoyed it, and I'd love to work with Paul McGann. He's a scouser, and I've got a thing about scousers.

I married one! I don't really consider the film strictly *Doctor Who*, though – to me it's more like the Peter Cushing movies. It's got all the trappings, but it's almost virtual *Doctor Who*."

Sophie Aldred has enjoyed every moment of her involvement with a British television institution. "When I got the job I thought, 'Doctor Who, this will be good,' but I didn't realize at the time what a fantastic job it was in the context of the world of television. There was simply nothing else like it. You'd go away on location, get on with the crew really well and have good fun. I assumed in my naïveté about television that that was how it always was, but although I've been very lucky with the fantastic people I've worked with, I don't think I've had the sense of such camaraderie since then. I met a lot of famous people who influenced the acting-wise and expanded my knowledge of the craft. It was the best introduction to television anyone could possibly have had."

Peter Griffiths



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PAUL MCGANN (1996)



THE GENESIS of what would eventually become the Eighth Doctor as played by Paul McGann went through just as many changees, reversions and remixes as the series has as a whole since 1966, when William Hartnell's face blended into that of Patrick Troughton. More importantly, the rumours, misreadings and outright fallacies surrounding the production of what is best described as 'The McGann movie' probably equal that of the series as a whole.

Did the American execs really envisage the Doctor as a crusty old scientist in eccentric dress? No. Was there ever going to be a talking TARDIS, a modified KS and a jive-rappin' streetwise kid scientist? No. Were we ever going to meet the Doctor's parents and learn more of his origins? Yes (indeed, the Doctor's human mother actually appears in a number of drafts of the Matthew Jacobs scripts, while the search for his Time Lord father was the main thrust of both the John Leekley and Bob DeLaurentis versions). So who exactly is the Eighth Doctor? An amalgamation of a series of visions created by these writers and the projects' only constant element, executive producer Phil Segal? Or was each one so different that to compare and contrast them is a waste of time?

A bit of both really. The final Eighth Doctor frankly owes more to Paul McGann's interpretation and his determination to 'get it right' than just a simple case of reading lines off a page. Jacobs and Segal were indeed the driving force behind this new Doctor, but without McGann's input, much of it would

DOCTOR
WHO

8

THE EIGHTH DOCTOR



Gary Russell, co-author of the forthcoming *Doctor Who - Regeneration*, takes a look at the casting and the character of the spontaneous Eighth Doctor, and how Paul McGann was so important in the project.



Paul McGann takes on the mantle of the Eighth Doctor

have become generic heroics in the hands of a lesser actor. He faced up to the arduous task of creating in just 90-minutes a characterization that other Doctors have had the luxury of developing over eight or nine times that length. Previously, only Peter Davison really stamped 'his' Doctor onto the screen in his opening story; Hartnell, Troughton, Pertwee, McCoy and particularly the two Bakers let their interpretations grow slowly but surely.

If McGann had any extra help, it was the fact that beyond a working knowledge of the original programme, he had once been given the opportunity to read about one of his possible alternate selves. When in 1994 he first auditioned for the role, he spent some time in a video recording studio in Ireland working with casting directors and an actress, doing odd sequences from one of the later Leekley drafts, setting the Doctor in mid-20th century Earth, trying to explain his existence to a rather cynical American military WAC called Lizzie Travis. It is not at all difficult to see why McGann appealed to the producers after they viewed the video, he brought with him a naïve but inquisitive charm, conveying the dialogue in a novel and enthusiastic way. Many of the other British actors who had auditioned for the part, all no doubt fully aware of who and what Doctor Who was in essence, played it to almost caricatural levels. They made themselves act eccentric. They made themselves act in a manner that betrayed their knowledge as that of someone who has never actually seen the show, only read what it says in the papers. McGann played it straight. He played it sensibly. No overacting. No false modesty or blatant arrogance. He



Moments before 'the kiss'

played it straight down the line. He understood what the role needed, just from a handful of pages of dialogue. There is little doubt in my mind that Phil Segal tells the truth that, once he'd seen McGann, his mind was made up. Truly, there wasn't anyone else. Oh yes, to keep the American networks happy he and his team of co-conspirators had to go through the motions of seeing other actors, but reading this first draft of the Jacobs script, written some 10 months after McGann's taped audition, it is blatantly obvious the role was written with McGann's performance in mind. A little rough around the edges, and a little shallow certainly, but whereas the Leekley and DeLaurentis scripts were written for anybody, the Jacobs version of the Eighth Doctor seems to have been penned with McGann's exciting portrayal in mind.

Of course subsequent to the movie's transmission, the McGann Doctor has been reinterpreted and revised by a number of novelists, comic strip writers and artists and editors. But just a short listen to the BBC's recent *Earth and Beyond* audio tape which once again sees McGann envelope the part, albeit as mostly third-person narrator, will show which people have him 'right' and which are way off the mark. The truth is that the only real voice of the Eighth Doctor belongs to Paul McGann and however irregularly he becomes involved with the part, one cannot help but feel he, and only he, can truly give Doctor Who fans what they truly want from the character.

The other star of the show: the new TARDIS interior, rumoured to have cost over \$1 million



The Mesier

Doctor Who - Regeneration by Philip Segal with Gary Russell is published by Virgin Books in May 1993.

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Sold Out

ROBERT BELTRAN

THE LONE WOLF

Commander Chakotay's alter-ego on family values, Hamlet and relationships in the 24th Century...

IT IS NO COINCIDENCE that Commander Chakotay of *Star Trek: Voyager* has a wolf as his spirit guide. Besides being a natural-born hunter, the wolf is considered to be a survivor as well as intelligent, independent and often loopy of strangers. As a child Chakotay never related to his Indian heritage and always looked at life differently to those around him. Even a stint at Starfleet Academy did not help calm his rebellious nature. When he was a lieutenant commander he resigned his position at the Academy and joined the Maquis to fight against the Cardassians.

Commanding Presence

During a mission in the Badlands Chakotay and his fellow Maquis fighters are transported against their will, along with the crew of the USS *Voyager*, to the unexplored Delta Quadrant. Those aboard both vessels are compelled to depend on each other for survival and when they reluctantly join forces Chakotay becomes

Voyager's second-in-command under Captain Kathryn Janeway. Even after all the character has experienced on the programme there is still so much that has been left unanswered concerning this strong, sexy and pensive officer played by actor Robert Beltran.

"It's difficult to say just how much the character has grown and developed over the past years," muses Beltran. "The writing is really what shapes and guides events. Sometimes we all feel as if our characters have taken three or four steps forwards and then, suddenly, it seems as if they're taking two or three steps backwards or to the side. It's just one of those things inherent in a series with characters that have to be played over a number of seasons and in dozens of episodes.

"We still don't know anything about Chakotay's family. We know about his father Kolopak [played by Henry Darrow in *Tattoo and Basics, Part I*]—very little about him, actually—and that's it. You can introduce a character in one episode, but how much information can you really impart to the audience in 42 minutes? We don't know

about his mother or if he has siblings. We don't know if he ever married or if he was ever madly in love with someone or in a deep relationship with a woman. Does he have any children? There are so many things we don't know about Chakotay. In a way that's mysterious, but also, in another way, it kind of keeps me at a disadvantage along with the writers, I feel.

Character Actor

"The most challenging part of working on a series like *Voyager* is just trying to get through the mundane scenes that don't really tell you a whole lot about the characters," he continues. "That, however, is another of those built-in problems, especially with a Science Fiction series. Many of the scenes on the bridge have to focus on Sci-Fi situations like when the shields are going down or *Voyager's* being fired upon by alien ships. So the personal relationships have to emerge out of all that stuff and those can easily get lost. This is true not only when





Distant Origin: "I didn't love it so much last."

it comes to the writing but with us actors as well. So it's that daily grind that's sometimes difficult. When you're not really an integral part of the story you're pretty much a glorified extra and that can be tedious."

Friends and Family

In *Voyager*'s pilot episode *Caretaker* the seeds of friendship are planted between Ensign Harry Kim and Lieutenant Tom Paris when the former Maquis rebel prevents the young ensign from being swindled by Quark on Deep Space Nine. In this same story it is also established that Chakotay and B'Elanna Torres are close friends and that he and Paris have an old score to settle. Whereas the rapport between characters such as Kim and Paris, Janeway and Lieutenant Commander Tuvok and recently Tuvok and Seven of Nine continued to develop, it seemed as if Chakotay's relationships were put on hold.

"Early on they hinted at something between B'Elanna and Chakotay but then they put that on the back burner," explains Beltran. "Now I pretty much have a close relationship only with the captain and that's it, but even the chance for a romance between those characters has fizzled out. As far as having friendships with other characters I think it would be interesting if Chakotay were a little bit more curious about Tuvok the Vulcan. How about Paris? Supposedly at one time we were friends and fought together in the Maquis. Those seem to be possibilities for close personal relationships involving my character."

Chakotay was involved in a rather tempestuous relationship with Seska (Martha

Hackett), a Cardassian spy in Maquis clothing who eventually joined the Kazon. In the second-season episode *Maneuvers* the commander is captured by the Kazon and, unknown to him, Seska steals a sample of his DNA and uses it to impregnate herself. He discovers this in *Basics, Part 1* but his efforts to rescue the child result in *Voyager* being seized by the Kazon. His custody battle with Seska ends abruptly with the climax of the third-season opener *Basics, Part 2* when Seska is killed and Maje Culluh (Anthony De Longis) escapes with the baby.

"I was disappointed to see that story line end because Martha did such a terrific job as Seska and it was a pleasure to work with her. It was fun exploring the rather bizarre relationship between our two characters," he chuckles. "I didn't care that much for the way they wrapped things up with Seska and Chakotay but I realize it was a time issue and they had to resolve the whole thing quickly."

Besides the ongoing Seska/Chakotay saga, the show's first two seasons showcased Beltran's acting talents in stories such as *Initiations* in which the commander fights to gain the trust of a young Kazon, and the Janeway/Chakotay romance tale *Resolutions*. Unfortunately, the series' third season was not nearly so generous

to the actor. After appearing in the amusing story *False Profits*, Beltran had very little to do until Chakotay helps to rescue Janeway from a creature which feeds on the souls of the dying in *Coda*. Following this is one of the actor's favorite episodes, *Unity*, in which the commander falls in love with a former Borg. Chakotay is then used as a living relic to prove the evolutionary theories of an alien scientist in *Distant Origin*.

"That episode was directed by David Livingston," recalls Beltran. "He's a fine director and he tries to do something different every time he directs, which is admirable. This time, though, he decided he wanted to put the camera right up my nose," he laughs. "I found that to be very, very discomfiting, to say the least. I didn't have too much fun on that episode and it's a shame because it had a very interesting and solid premise. However, I wanted to strangle David and, believe me, I'm not insulting him because he's a good director, but if he reads this he won't be surprised because we've already talked about it."

In the season's penultimate story *Worst Case Scenario* Chakotay is reunited briefly with his former lover Seska when a



Seska the traitor



Chakotay finds love (very quickly) in *Unforgettable*

holodeck program malfunctions. "It was terrific to work with Martha again and I think that, for the most part, it is a well-written episode. Like so many episodes, though, they had to wrap things up in a hurry due to the hour format and sometimes things get a little too tidy at the end."

Borg on Board

Voyager's fourth season saw a major shake-up in the cast with the departure of Jennifer Lien (Kes) and the arrival of Jeri Ryan's character Seven of Nine. Coincidentally, it was an audition scene that Ryan did with Beltran that ultimately convinced the actress to join the series. Although the actor happily welcomed Ryan to the fold he has become concerned about the show's recent shift to favouring its female characters.

"You have a captain who knows everything and is practically omnipotent and now you



Seven of Nine brings conflict to the crew



Chakotay as mercenary in *Nemesis*

have a Borg woman who knows everything and is practically omnipotent. Where is the crisis or conflict in that? Of course, all the guys are sort of following behind, so that's been a bit disappointing. I understand that the character of Seven has to be developed and that the show's writers and producers and the audience like her — we *all* do. Seven is a great addition to *Voyager* but I don't know if the show can sustain itself with two women at odds with each other week-after-week."

War Games

Looking back at *Voyager*'s fourth season Beltran especially enjoyed having the chance to work with actress Virginía Madsen in *Unforgettable*. In it Chakotay saves the life of a beautiful alien woman who claims that she and the commander were once lovers. Prior to this Delta Quadrant romance Beltran was featured in the episode *Nemesis* in which Chakotay is brainwashed into taking sides in a war between two alien cultures.

"*Nemesis* was an interesting idea, however, and again, I don't want to come off sounding like I'm being critical of the writing because I'm not," stresses Beltran. "I take full responsibility as far as my acting goes in anything I say about the writing. My one problem with this story, however, is that we really don't see why Chakotay comes to hate these people [Kndins] as much as he does when other races have treated Starfleet a lot worse. I think he was kinder to the Vidians," he jokes. "I just don't feel the episode lived up to its full potential."

In *Scientific Method* Chakotay and Neelix become two grumpy old men when an alien genetic experiment



Neelix on the slab in *Mortal Coil*: "I guess our writers and producers knew that Ethan tries to commit suicide a lot."



Chakotay in *The Year of Hell*

alters their DNA and causes them to age prematurely. "I love that scene with Ethan in sickbay where the two of us are sitting on the medical bed comparing ailments. I felt sort of like George Burns opposite Milton Berle," he chuckles. "Ethan and I fool around a lot on the set and we have our running jokes with each other. He can make me laugh at the drop of a hat."

Veteran performer Kurtwood Smith guest-starred on the two-part *Voyager* episode *Year of Hell* as Annorax, a Krenim scientist who asks Chakotay to help him change history in order to restore his civilization to its former glory and to be reunited with his dead wife. Smith had previously appeared as the Federation president in the feature film *Star Trek VI: The Undiscovered Country* and as the Cardassian Thrax in the *Star Trek: Deep Space Nine* episode *Things Past*.

"I've seen so much of Kurtwood's work over the years and it was a thrill to be able to perform with him," says Beltran. "I admire his focus as well as his enthusiasm and stamina. He's a real trouper, a hell of an actor and a nice guy."

Suicide Kid

Neelix turns to Chakotay when he suffers a loss of faith after being brought back from the dead in the episode *Mortal Coil*. The commander guides the Talaxian on a vision quest in hope of helping him better understand his doubts about an afterlife. When Neelix decides that life is no longer worth living Chakotay stops him from making a terrible mistake.

"Well, I guess our writers and producers know that Ethan tries to commit suicide a lot and I'm always talking him out of it. So they wrote this scene and it was pretty much like one of our phone conversations at three o'clock in the morning. No, I'm kidding," laughs Beltran. "This is another well-written episode and a particularly good one for Ethan. It's nice when we all have an episode we can really sink our teeth into and enjoy and this is definitely one of them."

Despite the fact that he spends much of his working life cruising through Outer Space, Beltran tries, whenever possible, to



Chakotay and Paris in *The Killing Game*

fit in some terrestrial activities. During the hiatus between *Voyager*'s third and fourth seasons the actor directed and starred in The Classical Theater Lab's production of *Hamlet* at the Actors' Gang Theatre in Los Angeles. "First of all I just have to say it was a terrific experience and I was not the same person afterwards as the person who went into it," he notes. "That's one of the reasons I wanted to do it because I thought it would mature me in a number of ways, so in that regard it was extremely valuable."

"Artistically I made some mistakes in that, because I had a lot of friends I wanted to work with, I tried to put together two different casts that would alternate performances. I would be the sole Hamlet, of course, because I was the only one who could guarantee that I'd be there for every show. Everyone else was either working elsewhere or trying to get jobs since they were not getting paid a lot to be in the show. It became impossible, however, to schedule rehearsals with two casts, so, in the end we went with just one and a few understudies. I had to get a commitment from everyone that they'd be there for every performance, otherwise we'd have to close. Twice I almost came close to dropping the whole project, but it was a miracle after miracle that kept it all going. I'm very proud of the production and it accomplished what I wanted, which was to present one of the greatest plays ever written."

Direct Action

"When it came to directing it, I didn't want to," adds Beltran. "I offered that job to a couple of people, one in particular who is a very good friend of mine and a fantastic director, but he just wasn't available when we began rehearsals. So I took over because I figured it would be a good idea to get everybody on the same page and headed towards my vision, simple as it was. Finally, my friend was

free, so he took over and I was able to concentrate on just playing Hamlet. He was immensely helpful and I wanted to give him the director's billing, but he declined. He said, 'No, it's your vision. You're still the director.' There's a theatre company in San Francisco that's thinking of having me play Hamlet with them, perhaps in the spring of 1999. It might be Hamlet sort of long in the tooth, but it might be fun to do again."

Away from cameras and the stage, Beltran supports the National Down Syndrome Congress. "My youngest brother has Down syndrome, so I grew up understanding it. I have a lot of empathy for families that have Down syndrome children because they're like a blessing to the family. So I just feel

that because of my little brother I should be involved. Luckily, *Star Trek* fans are so wonderful, I think at one convention they actually raised something like one thousand dollars. I hate squeezing money from people. I didn't ask them to do it, they just did, and I'm most grateful. I need to do more. We all need to do more."

Beltran is currently hard at work in the Delta Quadrant filming *Voyager*'s fifth season and hopes to become involved in the show's director training programme. "I'm trying to get this small film together that I'd like to direct so I want to learn more about that side of the business. A good place to do that is working on *Voyager*," he enthuses.

Steven Eramo



Rebel with a cause: First Officer Chakotay on *Voyager*

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 Associate Producer Kristine Fernandes
 Director of Photography Jonathan West
 Costume Designer Robert Blackman
 Make-up Designer and Supervisor Michael Westmore

Main Title Theme Dennis McCarthy

SEASON SIX





A Time to Stand

F1 A Time to Stand

Writers Ira Steven Behr
 Director Hans Beimler
 Garak (Andrew J. Robinson), Neelix (Jeffrey Combs), Gul Dukar (Marc Alaimo), Nog (Aron Eisenberg), General Martok (J.G. Hertzler), Damar (Casey Biggs), Admiral Ross (Barry Jenner), Joseph Sisko (Brock Peters)

After three months of fighting, the Federation is no closer to winning the war.

Captain Sisko and his crew are ordered to take a Jem'Hadar ship into Cardassian Space in order to destroy the storage facility that houses Ketracel White.

First US transmission: 4th October, 1997



Rocks and Shoals

F2 Rocks and Shoals

Writer Ronald D. Moore
 Director Michael Vejar
 Garak (Andrew J. Robinson), Remata Khan (Phil Morris), Keavan (Christopher Shea), Nog (Aron Eisenberg), Limara Son (Paul S. Eckstein), Vedek Yassim (Lijan Chauvin), Lieutenant Neelix (Sarah MacDonnell), Ensign Gordon (Joseph Fuqua)

With their Jem'Hadar ship damaged, it crashes onto a planet which is inhabited by a marooned Vorta and a battalion of Jem'Hadar soldiers. Sisko orders Nog and Garak to scan the area for provisions but they are captured by the Jem'Hadar. The Vorta offers to trade the captives for Sisko and medical assistance from Bashir. Sisko agrees but upon meeting the Vorta he learns of the true motivation behind the exchange.

First US transmission: 11th October, 1997

F3 Sons and Daughters

Writers Bradley J. Thompson
 Director David Weddle
 Alexander Rozhenko (Marc Worden), Gul Dukar (Marc Alaimo), General Martok (J.G. Hertzler), Tora Ziyal (Melanie Smith), Damar (Casey Biggs), Ch'Targh (Sam Zeller), N'Garen (Gabrielle Union)

Sisko, his crew and the Vorta are rescued by General Martok. While docked at Starbase 375, Martok receives replacement troops including Worf's son Alexander. Worf soon realizes that Alexander is still not prepared to live among Klingons, but is persuaded to instruct him on how to fight. He quickly becomes frustrated and decides that it would be best if his son were to return home.

First US transmission: 18th October, 1997

F4 Behind the Lines

Writer Rene Echevarria
 Director LeVar Burton
 Female Changeling (Salome Jens), Weyoun (Jeffrey Combs), Gul Dukar (Marc Alaimo), Rom (Max Grodénchik), Nog (Aron Eisenberg), Damar (Casey Biggs), Admiral Ross (Barry Jenner)

With Rom's help, Major Kira is able to stir up some bad feelings between the Cardassians and the Jem'Hadar. The major is surprised when Odo speaks out against what she has done and Kira questions Odo's



Favor the Bold

loyalties. She begins to have further doubts in him when the Female Changeling arrives on the station to visit with him. Odo links with the Changeling in order to settle his mind. Kira fears that he may unknowingly reveal too much to the Female Changeling and jeopardize the Resistance.

First US transmission: 25th October, 1997

F5 Favor the Bold

Writers Ira Steven Behr
 Director Hans Beimler
 Female Changeling (Salome Jens), Garak (Andrew J. Robinson), Weyoun (Jeffrey Combs), Gul Dukar (Marc Alaimo), Rom (Max Grodénchik), Nog (Aron Eisenberg), General Martok (J.G. Hertzler), Tora Ziyal (Melanie Smith), Damar (Casey Biggs), Leeta (Chase Masterson), Admiral Ross (Barry Jenner), Bajoran Officer (William Wellman, Jr.), Admiral Coburn (Bart McCarthy), Admiral Sitak (Ericka Klein), Jem'Hadar Soldier (Andrew Patner)

With Rom awaiting execution, Kira and Quark turn to Ziyal and asks her to speak with her father, Dukar. Dukar, however, is busy with preparations to destroy the mine field, allowing Jem'Hadar reinforcements through the wormhole. Meanwhile, on Starbase 375 Sisko's announcement of his plan to retake DS9 is met with skepticism.

First US transmission: 1st November, 1997

F6 *Sacrifice of Angels*

Writers Ira Steven Behr
 Director Hans Beimler
 Female Changeling (Salome Jens), Garak (Andrew J. Robinson), Weyoun (Jeffrey Combs), Gul Dukat (Marc Alaimo), Rom (Max Grodchik), Nog (Aron Eisenberg), General Martok (J.G. Hertzler), Tora Ziyal (Melanie Smith), Damar (Casey Biggs), Leeta (Chase Masterson), Cardassian Officer (Darin Cooper)

Sisko leads an armada against the Dominion fleet in an attempt to retake DS9. With Odo's help, Kira and Rom manage to get to the main computer core but they are too late to stop Dukat from detonating the mine field. With no other alternatives left, Sisko takes the Defiant into the wormhole and prepares to engage the thousands of Dominion vessels waiting to enter the Alpha Quadrant.

First US transmission: 8th November, 1997



F7 *You Are Cordially Invited*

Writer Ronald D. Moore
 Director David Livingston
 General Martok (J.G. Hertzler), Alexander Rozhenko (Marc Worden), Sirella (Shannon Cochran), Leeta (Chase Masterson), Nog (Aron Eisenberg), Rom (Max Grodchik), Atoa (Sidney Lufau)

With the Federation back in control of DS9, life is slowly returning to normal, allowing for Worf and Dax's wedding. Dax's future Klingon mother-in-law Sirella arrives on the station to evaluate the Trill's worthiness to join the House of Mogh. Sirella is not at all impressed. After the two almost kill each other at Dax's bachelorette party, Worf calls off the wedding.

First US transmission: 15th November, 1997



F8 *Resurrection*

Writer Michael Taylor
 Director LeVar Burton
 Bareil (Philip Anglim), Vedek Ossan (John Towey), Security Guard (Scott Strozier)

A stranger beams into Ops and takes Kira hostage. She is shocked to see that this man bears a striking resemblance to her dead lover, Vedek Bareil. He tells her that he is from the mirror universe and all he wants to do is make a life for himself in this dimension. Kira persuades Sisko to let him stay on the station and soon Kira's long-buried feelings for Bareil begin to surface. But another person from Bareil's universe has secretly come aboard DS9 and together with him plans to steal the sacred Bajoran Orb of Prophecy and Change.

First US transmission: 22nd November, 1997

F9 *Statistical Probabilities*

Story Pam Pietrolforte
 Teleplay Rene Echevarria
 Director Anson Williams
 Weyoun (Jeffrey Combs), Jack (Tim Ransom), Dr. Loews (Jeannette Arnette), Lauren (Hilary Shepard-Turner), Patrick (Michael Keenan), Damar (Casey Biggs), Sarina (Faith C. Sale)

Doctor Bashir is asked to work with a group of adults who, like himself, were genetically altered as children. They are all highly intelligent individuals but unable to function in normal society. But working together with Bashir, they come up with statistical projections about the war that would have taken Starfleet months to calculate. They show that Starfleet will lose the war in a bloody massacre and they decide to provide the Dominion with the information they need to win, thus saving millions of lives. To do so, however, they must first get Bashir out of the way.

First US transmission: 29th November, 1997



F10 *The Magnificent Ferengi*

Writers Ira Steven Behr
 Director Hans Beimler
 Brunt (Jeffrey Combs), Rom (Max Grodchik), Nog (Aron Eisenberg), Moogie/Ishka (Cecily Adams), Galia (Josh Pais), Kevan (Christopher Shea), Leck (Hamilton Camp), Leeta (Chase Masterson), Yelgrun (Iggy Pop)

Quark receives a call from the Grand Nagus. His mother - Ishka - has been captured by the Dominion and the Nagus wants him to get her back. The Ferengi recruits an unlikely assault force consisting of his brother Rom, nephew Nog, cousin Galia as well as former associates Brunt and Leck. Rather than fighting to get his mother back he decides to trade something for her safe return: Kevan, a captured Vorta. Quark arranges the swap but an unforeseen complication upsets their plans.

First US transmission: 3rd January, 1998

F11 *Waltz*

Writers Ronald D. Moore
 Director Rene Auberjonois
 Gul Dukat (Marc Alaimo), Weyoun (Jeffrey Combs), Damar (Casey Biggs)

Sisko is escorting Dukat to stand before a special jury investigating his involve-

ment in the recent Dominion war when their ship is attacked. Sisko is injured but Dukat is able to get them into a shuttle and they escape before the ship explodes, forcing them to land. The captain may have too long, however, as Dukat is suffering from hallucinations and is contemplating killing Sisko.

First US transmission: 10th January, 1998

F12 Who Mourns for Morn?

Writer Mark Gehred-O'Connell
Director Victor Lobl
Hain (Gregory Itzin), Krit (Brad Greenquist), Larell (Bridget Ann White), Nahsk (Cyril O'Reilly), Morn (Mark Alan Shephard), Station Computer Voice (Judith Durand)

Quark's most loyal customer Morn is reported killed when his ship is caught in an ion storm. The Ferengi is shocked when he is told by Sisko that Morn left everything to him. Soon Quark is truly baffled, however, after a Varian security officer explains to him that Morn was a crown prince and the retirement fund belongs to his estranged royal family.

First US transmission: 7th February, 1998

F13 Far Beyond the Stars

Teleplay Ira Steven Behr
Story Hans Beimler
Director Marc Scott Zicree
Avery Brooks
Joseph Sisko/Preacher (Brock Peters), Kasidy Yates/Cassie (Penny Johnson), Mulkahey (Jeffrey Combs), Ryan (Marc Alaimo), Roy (J.G. Hertzler), Newspaper Vendor (Aron Eisenberg)

Sisko falls ill after claiming to have seen a businessman and a baseball player from Earth's 20th Century walking around the station. When he wakes, he is a Writer named Benny Russell writing for Science Fiction magazine *Galaxy*. Benny writes a story about a space station called Deep Space Nine



Benny in *Far Beyond the Stars*



First US transmission: 14th February, 1998

F14 One Little Ship

Writers David Weddle
Director Bradley Thompson
Nog (Aron Eisenberg), First Kudak'Elan (Scott Thompson Baker), Second Ixtana'Ra (Fritz Sperberg), Gelnor (Kevin Quigley), Third Lamat'Ukan (Christian Zimmernan)

A runabout with Dax, O'Brien and Bashir aboard is miniaturized while conducting an examination of a subspace compression

and a Captain Benjamin Sisko. Unfortunately, Sisko is black, and racism is at its peak during this point in America's history, but it doesn't stop Benny from working towards getting his work published, but his passion could get him and Sisko killed.

anomaly. Their guide—the Defiant—is attacked by the Jem'hadar and boarded. Still shrunk, the runabout returns to the Defiant to find it under the control of the Jem'hadar and decides to run some interference to help Sisko retake the ship.

First US transmission: 21st February, 1998

F15 Honor Among Thieves

Teleplay Rene Echevarria
Story Philip Kim
Director Allan Eastman
Bilby (Nick Tate), Chadwick (Michael Hamey), Krole (Carlos Carrasco), Flith (John Chandler), Gelnor (Leland Crooke), Raimus (Joseph Culp), Yint (Brad Blaisdell)

O'Brien infiltrates the Orion Syndicate to learn the identity of a Starfleet informant. His criminal contact, Bilby, innocently reveals to O'Brien who the informant is, but before he can pass this information to his



Honor Among Thieves



Who Mourns for Morn?

episode guide *deepspace* *nine*

Starfleet contact, the chief discovers that the Orion Syndicate is working for the Dominion. Bilby's boss wants him and his men to assassinate a Klingon ambassador. O'Brien must choose between warning Bilby and saving his life or standing by and letting his benefactor be killed.

First US transmission: 26th February, 1998

F16 *Change of Heart*

Writer Ronald D Moore
Director David Livingston
Lasaran (Todd Waring)

Starfleet Intelligence contacts DS9 when they receive an emergency message from a Cardassian operative asking to defect. Kira orders Worf and Dax to take a ship into the Badlands and meet him on a planet inside Dominion Space. Worf and Dax are taken by surprise by a party of Jem'hadar troops and Dax is seriously injured. Worf must now decide between his duty to Starfleet or to his new wife, who is slowly dying in front of him.

First US transmission: 7th March, 1998



Kira Nerys on Terok Nor:
Wrongs Darker Than Death or Night



Dax is injured in *Change of Heart*

F17 *Wrongs Darker Than Death or Night*

Writers Ira Steven Behr
..... Hans Beimler
Director Jonathan West
Kira Meru (Leslie Hope), Gul Dukat (Marc Alaimo), Basso (David Bows), Legate (Wayne Grace), Halb (Tim deZarn), Kira Taban (Thomas Kopache), Bajoran Scavenger (John Marzilli), Gul (Marc Marosi), Station Computer Voice (Judi Durand)



Kira Meru, sleeping with the enemy?
Wrongs Darker Than Death or Night

On the eve of her dead mother's birthday, Kira is woken by Dukat, revealing that he and her mother, Kira Meru, were lovers. In an attempt to disprove Dukat's claim, Kira – with help from the prophets – travels back in Time where she meets her parents. Infiltrating the group, the Major must make a difficult sacrifice when a Resistance leader asks her to kill Dukat.

First US transmission: 4th April, 1998

F18 *Inquisition*

Writers Bradley Thompson
..... David Weddle
Director Michael Dorn
Sloan (William Sadler), Weyoun (Jeffrey Combs), Chandler (Samantha Mudd), Kagan (Benjamin Brown), Station Computer Voice (Judi Durand)
Deputy Director Sloan from Starfleet Internal Affairs arrives on the station, claiming that Bashir has been passing information to the Dominion after they planted a hidden imperative in Bashir's mind when he was their prisoner two years ago. Bashir denies Sloan's accusations, but begins to doubt himself after he is beamed aboard a Dominion vessel by Weyoun.

First US transmission: 11th April, 1998

F19 *In the Pale Moonlight*

Teleplay Michael Taylor
Story Allan Fields
Director Victor Lobl

Garak (Andrew J. Robinson), Senator Vreenak (Stephen McHattie), Weyoun (Jeffrey Combs), Gul Damar (Casey Biggs), Tolar (Howard Shengrow), Station Computer Voice (Judi Durand)

Disheartened by the rising number of Federation losses in the war against the Dominion, Sisko comes up with a bold plan designed to bring the Romulans into the conflict. Garak suggests to Sisko that they manufacture the evidence against the Dominion, but if the Romulans find the forgery, it will discredit Starfleet and could force the Romulans to take sides against the Federation.

First US transmission:
18th April, 1998



In the Pale Moonlight

F20 His Way

Writers Ira Steven Behr
..... Hans Beimler
Director Allan Kroeker
Vic Fontaine (James Darren), Melissa (Debi A. Monahan), Ginger (Cyndi Pass)

Bashir invites his colleagues to enjoy his new holosuite program featuring the 1960s lounge performer Vic Fontaine. Besides being a talented singer Vic is also an excellent judge of character. Odo is prompted to seek Fontaine's guidance on how to better express his feelings towards Kira. The end result, however, is not exactly what he or Vic expected.

First US transmission: 25th April, 1998



His Way

F21 The Reckoning

Teleplay David Weddle
..... Bradley Thompson
Story Harry Werksman
..... Gabrielle Stanton
Director Jesús Salvador Treviño
Kai Winn (Louise Fletcher), Korai (James Greene), Station Computer Voice (Judi Durand)

Sisko journeys to Bajor when archeologists discover an ancient tablet that dates back 30,000 years and mentions the Emissary. Touching the relic causes Sisko to have a vision in which the Wormhole Prophets tell him that "the reckoning must begin". Sisko takes the artifact back to

DS9, but he destroys the tablet in a rage and releases two energy sources. One of the beings, a Prophet, takes over Kira's body and announces that it is time for the reckoning.

First US transmission: 2nd May, 1998

F22 Valiant

Writer Ronald D Moore
Director Michael Vejar
Nog (Aron Eisenberg), Captain Tim Watters (Paul Popovich), Commander Karen Farris (Courtney Peldon), Lieutenant Riley Aldrin Shepard (David Drew Gallagher), Chief Dorian Collins (Ashley Brianne McDonogh), Parton (Scott Hamm), Computer Voice (Majel Barrett)

Jake and Nog's runabout is attacked by a Jem'Hadar ship. They are rescued by the USS Valiant, manned by an elite group of Starfleet Academy cadets. Its 22-year-old captain, Watters, tells Nog that the ship and its crew were trapped behind enemy lines when the war began, collecting technical data on a new Dominion ship. However, Watters' dedication to duty could cost him and his crew their lives when he decides to take their assignment one step further.

First US transmission: 9th May, 1998

F23 Profit & Lace

Writers Ira Steven Behr
..... Hans Beimler
Director Alexander Siddig



Profit & Lace



Molly O'Brien in *Time's Orphan*

The Sound of Her Voice



Grand Nagus Zek (Wallace Shawn), Nilva (Henry Gibson), Brunt (Jeffrey Combs), Rom (Max Grodenchik), Nog (Aron Eisenberg), Moogie/Ishka (Cecily Adams), Leeta (Chase Masterson), Maihar'du (Tiny Ron), Un'Lash (Sylvain Cécile), Aluura (Symba Smith)

A shuttle carrying Quark's mother Ishka and Grand Nagus Zek arrives on the station. Zek has been deposed after he granted females the right to wear clothes, causing financial chaos to erupt on the planet. As they are about to meet the Ferengi Commerce Authority to show them the profit-making potential of such an amendment, Ishka ends up in sickbay. Quark must substitute as Zek's female advisor Lumba.

First US transmission: 16th May, 1998

F24 *Time's Orphan*

Teleplay Bradley Thompson
 Story David Weddle
 Director Joe Menosky
 Keiko O'Brien (Rosalind Zhao), 8 Year-Old Molly O'Brien (Hana Hatae), 18 Year-Old Molly O'Brien (Michelle Krusiec), Security Deputy (Shaun Blum), Security Officer (Randy James)

O'Brien takes his family to a nearby planet for a picnic to celebrate their return to DS9. Molly falls into an alien Time portal and emerges a frightened 18-year-old woman. Helping Molly readjust to life, the O'Briens face a difficult decision about her future.

First US transmission: 23rd May, 1998

F25 *The Sound of Her Voice*

Teleplay Ronald D Moore
 Story Pam Pietroforte
 Director Winrich Kolbe
 Captain Lisa Cusak (Debra Wilson), Kasty Yates (Penny Johnson)

Defiant picks up a distress call from Captain Lisa Cusak who is marooned on a planet with a barely breathable atmosphere, six days away. Sisko assigns his senior officers to keep her company around the clock via com-link, but Bashir fears that Cusak could die before they arrive...

First US transmission: 13th June, 1998

F26 *Tears of the Prophets*

Writers Ira Steven Behr
 Hans Beimler
 Director Allan Kroeker
 Garak (Andrew J Robinson), Weyoun (Jeffrey Combs), Gul Dukat (Marc Alaimo), Letant (David Birney), General Martok (JG Hertzler), Ensign Nog (Aron Eisenberg), Gul Damar (Casey Biggs), Admiral Ross (Barry Jenner), Vic Fontaine (James Darren), Saghi (Michelle Horn), Glinn (Bob Kirsh)

Starfleet Command has decided to invade Cardassia, with Sisko as planner. Dukat is welcomed back to Cardassia, claiming to have a plan that will not only allow him to extract his revenge on Sisko but also hand control of the Alpha Quadrant over to the Dominion...

First US transmission: 20th June, 1998



Dax's swan song:
Tears of the Prophets

episode listings

STAR TREK
DEEP SPACE NINE

SEASON 6

STAR TREK
DEEP SPACE NINE

EPISODE	PRODUCTION CODE	EPISODE TITLE	STARDATE	SATELLITE UPLINK DATE*	
125	1	525	A Time to Stand (1 of 6)	unknown	27 Sep 1997
126	2	527	Rocks and Shoals (2 of 6)	51107.2	4 Oct 1997
127	3	526	Sons and Daughters (3 of 6)	unknown	11 Oct 1997
128	4	528	Behind the Lines (4 of 6)	51145.3	18 Oct 1997
129	5	529	Favor the Bold (5 of 6)	unknown	25 Oct 1997
130	6	530	Sacrifice of Angels (6 of 6)	unknown	1 Nov 1997
131	7	531	You are Cordially Invited	51247.5	8 Nov 1997
132	8	532	Resurrection	unknown	15 Nov 1997
133	9	533	Statistical Probabilities	unknown	22 Nov 1997
134	10	534	The Magnificent Ferengi	unknown	27 Dec 1997
135	11	535	Waltz	51413.6	3 Jan 1998
136	12	536	Who Mourns for Morn?	unknown	31 Jan 1998
137	13	538	Far Beyond the Stars	unknown	7 Feb 1998
138	14	537	One Little Ship	51474.2	14 Feb 1998
139	15	539	Honor Among Thieves	unknown	21 Feb 1998
140	16	540	Change of Heart	51597.2	28 Feb 1998
141	17	541	Wrongs Darker Than Death or Night	unknown	28 Mar 1998
142	18	542	Inquisition	unknown	4 Apr 1998
143	19	543	In the Pale Moonlight	51721.3	13 Apr 1998
144	20	544	His Way	unknown	18 Apr 1998
145	21	545	The Reckoning	unknown	25 Apr 1998
146	22	546	Valiant	51825.4	2 May 1998
147	23	547	Profit and Lace	unknown	9 May 1998
148	24	548	Time's Orphan	unknown	16 May 1998
149	25	549	The Sound of Her Voice	51948.3	6 Jun 1998
150	26	550	Tears of the Prophets	unknown	13 Jun 1998

* The date on which Paramount broadcasts episodes via Satellite to TV stations throughout the U.S. This transmission is recorded by the stations and broadcast during the following week.



His Way



Tears of the Prophets



Valiant



Rocks and Shoals



Far Beyond the Stars

STAR TREK
VOYAGER

SEASON 4

STAR TREK
VOYAGER

EPISODE	PRODUCTION CODE	EPISODE TITLE	STARDATE	SATELLITE UPLINK DATE*	
69	1	169	Scorpion (2 of 2)	51003.7	3 Sep 1997
70	2	170	The Gift	unknown	10 Sep 1997
71	3	172	Day of Honor	unknown	17 Sep 1997
72	4	171	Nemesis	51082.4	24 Sep 1997
73	5	173	Revulsion	51186.2	1 Oct 1997
74	6	174	The Raven	unknown	8 Oct 1997
75	7	175	Scientific Method	51244.3	29 Oct 1997
76	8	176	Year of Hell, Part I	51268.4	5 Nov 1997
77	9	177	Year of Hell, Part II	51425.4	12 Nov 1997
78	10	178	Random Thoughts	51367.2	19 Nov 1997
79	11	179	Concerning Flight	51386.4	26 Nov 1997
80	12	180	Mortal Coil	51449.2	17 Dec 1997
81	13	182	Waking Moments	51471.3	14 Jan 1998
82	14	181	Message in a Bottle	unknown	21 Jan 1998
83	15	183	Hunters	51501.4	11 Feb 1998
84	16	184	Prey	51652.3	18 Feb 1998
85	17	185	Retrospect	51658.2	25 Feb 1998
86	18	186	The Killing Game, Part I	unknown	4 Mar 1998
87	19	187	The Killing Game, Part II	51715.2	4 Mar 1998
88	20	188	Vis à Vis	51762.4	8 Apr 1998
89	21	189	The Omega Directive	51781.2	15 Apr 1998
90	22	190	Unforgettable	51813.4	22 Apr 1998
91	23	191	Living Witness	unknown	29 Apr 1998
92	24	192	Demon	unknown	6 May 1998
93	25	193	One	51929.3	13 May 1998
94	26	194	Hope and Fear	51978.2	20 May 1998

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NICK TATE

WHERE EAGLE PILOTS DARE

Nick Tate as Dirgo (below) with Patrick Stewart and Wil Wheaton in the *Star Trek: The Next Generation* episode *Final Mission*, and as Alan Carter (right) in *Space: 1999*



Nick Tate casts his mind back to the future and recalls life as Eagle pilot Alan Carter in *Space: 1999*.

ONE OF THE MOST PROLIFIC ACTORS working in Hollywood today, Nick Tate has starred in hundreds of stage and screen productions. Yet he is probably most widely remembered for his portrayal of easy-going Australian Eagle pilot Alan Carter in the Seventies' SF series *Space: 1999*. Ironically, though, while Tate's work in the show remains fresh in the hearts and minds of its fans, life aboard Moonbase Alpha seems like a very long time ago for the actor.

"It's like some distant dream really," Tate tells *TV Zone*. "I've not absolutely lost contact with it, though, because I get invited to conventions and go to them whenever I can. I also have a fan club, The International Nick

Tate Fan Club, and I get fan mail all the time. So it's never totally gone from my life.

"We all had a nice time working on *Space: 1999*, and we all felt that we were doing a show that could have longevity. Sure enough, here we are, more than 20 years down the track, and people are still interested in it. The funny thing about it now is that I'm getting letters from kids who are 18 and 19 years of age, who weren't even born when we were doing the show!"

Family Business

Growing up in Australia, Tate toyed with the idea of becoming an astronaut or airline pilot, before deciding to follow in the illus-

trious footsteps of his parents, the famous acting duo John Tate and Neva Carr Glyn. In 1965, Tate moved to England, where he appeared in *Dixon of Dock Green*, *Z-Cars*, *A Man for All Seasons*, *The Battle of Britain*, *Submarine X-1* and *The High Commissioner*. Four years later, he was lured back to his homeland to star in a musical production of Geoffrey Chaucer's *Canterbury Tales*. It wasn't until 1973 that Tate returned to England, resuming his search for acting roles.

Destination: 1999

Tate wasted no time in securing auditions for roles in two television shows. "One was a series about soccer [*United!*], and the other



was *Space: 1999*. I had a very positive meeting with [co-creator/co-producer] Sylvia Anderson and her casting director for *Space: 1999*, but they told me the show was all cast and that the most they could do was bring me in as guest star in the first episode. After the usual wait, both the productions suddenly rang and offered me work. I had to choose."

Tate's choice seemed straightforward. While his role in *United!* would amount to at least a year's work, the casting director of *Space: 1999* was merely offering him the part of a doomed Eagle pilot in the show's opening instalment, *Breakaway*. Incredibly, the actor turned down the 12-month assignment to spend 10 days as a guest-star aboard Moonbase Alpha.

"I think I must have been clairvoyant," Tate laughs. "I decided to go with *Space: 1999* because the whole concept of it appealed to me. I wasn't really a huge Science Fiction fan, but I'd read some Asimov and Arthur C Clarke, who I really thought was a wonderful man."

"Also, I was pretty gung-ho kind of a young kid. I liked surfing a lot and riding horses, so I always wanted to get into a cowboy movie. The thought of playing an astronaut appealed to me in a similar vein."

The most ambitious and most expensive Science Fiction show of its day, *Space: 1999* began with a bang – a huge nuclear explosion which blows the Moon out of Earth's orbit into the cosmos. Prior to filming the

series, the cast and crew of *Space: 1999* spent a week conducting preparatory shooting, to see how the sets and costumes appeared on the screen. As this took place, the production staff attempted to find an Italian actor to play *Space: 1999*'s only uncast regular role, Eagle pilot Alfonso Catani.

Tate recalls, "Lee Katzin [the director of *Breakaway*] had taken a shine to me during the preparatory shooting, and he came up to me and said, 'I want you to come and audition for this role. Can you do an Italian accent?' As a young Australian actor, the only Italian I knew was from the Italian green-grocers in Australia, so my Italian accent was hysterical. My audition was quite a joke, and Sylvia and Gerry [Anderson, co-creator/

producer] fell about laughing! At the end, they said, 'Thank you very much Nick. We thought we'll just leave you playing the character that you were playing.'"

An Australian Alphan

Katzin, however, wouldn't give up, and asked the actor to re-read for the part using several different, and equally unconvincing, European accents. Finally, the director came up with an inspired solution.

"He suddenly said, 'What are we doing? Australian astronauts are up there as well.' Well, the Andersons were dead against that; they said that there wouldn't be any Australians up there! Naturally, I got angry about it and said, 'What do you mean there wouldn't be any Australians up there? Bloody English people trying to tell Australians they shouldn't be up in Space!' I was getting a bit aggressive about it, but Lee thought it was hysterical. He said 'This guy's perfect - look at the aggression in him!'"

"Then the Andersons said I would sound too much like a cockney, and that really angered me, because for years Australian actors had always missed out on all the good roles to cockney actors. I was adamant that an Australian didn't sound anything like a cockney, and I demonstrated that very clearly. Finally, the Andersons relented. So I went in with my broad Australian and did this character, and they loved it."

"By the time I got home, my agent was ringing me saying 'They want you in the series playing not Alfonso Catani, but Alan Carter.'"

In spite of his struggle to join the ranks of the show's regular cast, Tate wasn't signed up to appear in every episode of *Space: 1999* straight away. "They got me to do the first episode, and then they said 'Right, we liked that; now we'd like to try you on the second one.' It took me about five episodes before they actually took out the fountain pen and said, 'Right, you're in for the run'. I did all 24 episodes of the first season."

Moonbase Memories

For Tate, there was a huge sense of excitement surrounding the making of *Space: 1999*. "I had a marvellous time during the first season," he says. "The atmosphere on the set was extraordinarily positive. The cast got on terribly well. We all thought we were on a winner and enjoyed working on the show. I don't think there was ever a harsh word said on the set. Sometimes we were under time constraints and the pressure got on, but we all had a lot of laughs."



Regular communication between Mission Control and the Eagle pilots

While Tate clearly enjoyed working with all of his co-stars, he reserves special praise for *Space: 1999*'s leading man, Martin Landau. "I loved working with Martin. We had terrific fun. Martin and I are still friends, and we see each other from time to time."

Space: 1999's first season began filming on Monday 11th November 1973, and was completed an unprecedented 18 months later, in February 1975. Each hour-long episode cost around £3 million to produce, and was shot in an average of three weeks. Consequently, when the series gained only modest ratings on both sides of the Atlantic, it was deemed too costly a

project by its American backers and placed on indefinite hiatus.

"There was a lot of money, time and care spent on the first series," Tate says. "We were shooting an hour of television every three weeks. Obviously, economically-speaking, you can't run a television series like that. ITC in America was getting impatient, and they used to quote us that *Kojak* was shot in eight to nine days per episode. We were taking up to 16 shooting days per episode! We were all disbanded and sent on our way."

Into Infinity

Tate returned to Australia to star in the film drama *The Devil's Playground*, for which he won the Australian Best Actor Award. Concluding his work on *The Devil's Playground*, Tate received a call from Gerry Anderson, who offered him the lead role in the pilot for another SF show, *Into Infinity*.

"*Into Infinity* was a very short and shallow attempt on Gerry Anderson's part to make a spin-off series from *Space: 1999*," Tate says. "Somebody wanted to do a show that was based more on fact than fiction, and the pilot was based on Einstein's theory of relativity."

"We shot the one episode, but it didn't have ITC backing and the BBC didn't want to put up a lot of money, so there was no money to make it. Gerry just managed to scratch together some sets from what had been used on *Space: 1999*. It didn't seem that there was much chance of it going to a series because they didn't



Nick Tate, with Martin Landau as Commander Koenig - still friends today

put enough time, money or thought into it. They did lots of electronic effects but didn't have many other characters. I played one of the leads and Brian Blessed played the other – it was a joy to work with him; he's a very fine actor."

Back to 1999

Then Gerry Anderson learned that ITC had decided to commission a second season of *Space: 1999*, on the condition that the shooting schedule was cut from 18 to 12 months. Most of the series' original production staff reprised their roles, with the notable exception of Sylvia Anderson.

"Sylvia was a wonderful woman and a wonderful producer," Tate muses. "Sadly, she and Gerry divorced during the break and we never saw her on the set again. She was great fun and a rather clever actress. She understood the process greatly, and I think her instincts were very good. Her absence didn't help the show at all."

Sylvia Anderson was replaced by Fred Freiberger, a producer whose credits included the third and final season of *Star Trek*.

"Freddie Freiberger didn't have a very high opinion of the first series at all and wanted to change everything," Tate explains. "He decided to get rid of everyone in the show, apart from Martin and Barbara [Bain]. So they recast the show and brought in a stack of new people."

"Six days before the show started filming, Gerry Anderson mysteriously called me up and said he wanted to meet. He told me that due to my popularity on the series (through fan mail and other

favourable factors), ITC and the producers had decided to invite me back. I just said, 'To do what?', and he replied, 'To play Alan Carter.' I then said, 'You're starting next Monday. Haven't billed as being 'bigger, better, more exciting than ever'. *Space: 1999*'s second season premiered in the US on 4th September



The first season costume, above, and the second season suit below left

1976. Once again, the show failed to draw huge audiences, while many fans were disappointed by the way its style and content had been revamped. *Space: 1999* ceased production for a second and final time in December 1976.

"The second season was a very different kind of a series," Tate declares.

"There was a lot of damn good episodes that came out of the second year, and I got

to do quite a few good shows. But, quite frankly, I preferred the majority of storylines from the first.

"In the first season there had been a sense of truth and humanity about the concept. It was built around certain known concepts and wasn't just Science Fiction; it was more Science Fact. In the second season, they tried to be more fanciful, but they didn't spend the money and take the time that the show really needed."

Space: 2367

Post-*Space: 1999*, Tate remained in England until 1980, when he returned to Australia to star in drama series *Holiday Island*. Later Tate landed the role of real estate office manager Roger McSwain in the American sitcom *Open House*, and decided to relocate to the US in 1989. Since then, he has guest-starred in a wealth of television shows, including *Matlock*, *Dear John*, *Night Court*, *Civil Wars*, *Murder She Wrote* and *Dr Quinn - Medicine Woman*,

and has appeared in films including *Hook* and *Red of Roses*.

In 1990, Tate appeared in *Star Trek: The Next Generation*'s fourth season episode, *Final Mission*. "I met the *Star Trek* people three or four times to audition for various roles and eventually they decided that Dirgo was the one that they wanted me to play," he recalls. "He was another astronaut; a very grumpy, selfish and aggressive pilot of a junk ferry."

In *Final Mission*, Dirgo finds himself stranded on a desert planet with Captain Jean-Luc Picard (Patrick Stewart) and Wesley Crusher (Wil Wheaton) as a result of a shuttle malfunction. Tate is full of praise for the two actors. "They were great to work with. Patrick and I talked a lot about the theatre, and he missed it greatly. He was still fairly new to the show at that point, and he didn't know what it was like to spend years having people writing to you about what they think of the show and the general admiration that you get from fans, which is of course extraordinary."

"He was wondering if he should continue with the show, and whether it was the right thing for him, and I said, 'Patrick, you have got something that 99.9% of the acting population of the world would give their right arm for. Not only are you working every week, but you are in something that's going to have the greatest longevity of any television series.' And it's proven to be true."

While shooting *Final Mission*, Tate was joined on the set by executive producer Rick Berman, who praised his work and said that

he hoped the actor would guest-star in another episode. "I thought that was great and I was quite looking forward to coming back," he recalls. "I certainly didn't expect to have to wait seven years!"

Tate's return came in the sixth season *Deep Space Nine* adventure *Honor Amongst Thieves*. The episode featured the actor as Bilby, the leader of an Orion Syndicate cell which is infiltrated by Chief O'Brien (Colm Meaney) as part of an undercover mission.

"I enjoyed doing the show immensely," Tate enthuses. "I thought it was the most wonderful role and the script was just terrific. It's not your usual *Star Trek* adventure; when I first read it, it actually made me think of the *Donnie Brasco* story, with the small-time criminal forging a relationship with an undercover agent."

"Bilby is a violent and vicious criminal, but he believes in a sense of brotherhood within his cell – hence the title. He's also a loving family man, and has a great sense of humour. I played him with a lot of heart, and really enjoyed my time."

Cause and F/X

Besides his roles in TNG and DSN, Tate's other cult tv credits include the short-lived Fantasy series *F/X The Series*, in which he appeared as Dingo Tyler, Rollie Tyler's (Cameron Daddo) long-lost father.

"My character was a bit of a thorn in Cameron Daddo's side," Tate grins. "He's more of an embarrassment to him than a help – Dad likes to gamble and to drink, and to



Nick Tate as Bilby, the leader of an Orion Syndicate cell in the *Deep Space Nine* episode *Honor Amongst Thieves*

constantly be mischievous. So it's a reversal of the normal father/son relationship – he looks after me. My character's a real scally-wag and was great fun to play."

Los Angeles: 1998

Today, Nick Tate lives in Los Angeles with his wife Hazel, their two children Tom and Jessica, and their dog Buckley. "Life is very good for us," he says. "I have a wonderful family, and I continue to work a little bit in film and television."

"One of the mainstays of my profession is doing the voice behind most of the big movies that open over here. I was the promotional voice for *Independence Day*, the *Jurassic Park* films, *Apollo 13*, *Sphere*, *Free Willy*, and I did the trailer for *Deep Impact*. It's become an enormous part of my life. I also do regular voice work on *Ally McBeal* and *Wild Things*, as well as a lot of cartoon shows."

Space: 1999 represents just one of Tate's numerous credits. However, he has no objection to his continued association with the show. Tate still enjoys corresponding with fans, feels flattered by the attention bestowed upon him by the long-running International Nick Tate Fan Club and tries to attend as many conventions as he can, as a sign of respect for the show's followers.

"I'm proud of *Space: 1999*," he says. "The show was good. I've done lots of diverse work in theatre and film, and *Space: 1999* represents a section of my life that I feel good about. For me, it's a couple of years out of my life and they are proud years. I don't regret it in any way."

David Bassom



Nick Tate as Bilby in *Honor Amongst Thieves*, 'enjoying himself' with Colm Meaney as Chief O'Brien

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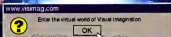
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